

IFAR[®] Journal

INTERNATIONAL FOUNDATION FOR ART RESEARCH

In this issue

**Man Ray
Photographs:
The Problems
Have Not
Gone Away**

**John Richardson
and Picasso**

And much more ...

INCORPORATING

STOLEN ART ALERT[®]

IFAR Journal, ISSN 1098-1195, is published quarterly by the International Foundation for Art Research, Inc., 500 Fifth Avenue, New York, NY 10110. Subscription rates are \$75 per year. POSTMASTER: Send address changes to the International Foundation for Art Research, Inc., 500 Fifth Avenue, New York, NY 10110.

© 2019 IFAR, Inc. All rights reserved. No part of the contents may be reproduced without the written permission of IFAR. The opinions expressed by the authors in *IFAR Journal* are not necessarily those of IFAR.

IFAR® and Stolen Art Alert® are the registered trademarks of the International Foundation for Art Research, Inc. Publication of advertisements does not imply endorsement by IFAR.

EDITOR-IN-CHIEF: Sharon Flescher

EDITOR: Kathleen Ferguson

DESIGN: Alice Fisk MacKenzie

International Foundation for Art Research (IFAR)

500 Fifth Avenue, Suite 935, New York, NY 10110

Tel: (212) 391-6234 Fax: (212) 391-8794 www.ifar.org

EXECUTIVE DIRECTOR: Sharon Flescher

ASSISTANT TO THE DIRECTOR: Kathleen Ferguson

ART RESEARCH DIRECTOR: Lisa Duffy-Zeballos

SUBSCRIPTION INFORMATION

Subscriber: \$75 (*IFAR Journal* and notices of events)

(Subscribers outside the U.S. please add \$25 for mailing.)

Associate: \$100 plus overseas mailing cost

(*IFAR Journal* and one complimentary admission to an *IFAR Evening*)

MEMBERSHIP / DONOR INFORMATION

Partner:	Individual \$250	Corporate \$1,000
Sustainer:	Individual \$500	Corporate \$2,500
Patron:	Individual \$1,000	Corporate \$5,000
Conservator:	Individual \$2,500	Corporate \$7,500
Benefactor:	Individual \$5,000	Corporate \$10,000

Membership support of IFAR, a nonprofit educational and research organization, is tax deductible to the extent permitted by law. Inquiries and payment should be directed to IFAR, 500 Fifth Avenue, Suite 935, New York, NY 10110

BOARD OF DIRECTORS

Anthony Williams, Chairman; Michael de Havenon, Lisa Dennison, Christiane Fischer, Ethan W. Lasser, Caroline M. Lowndes, Scott Lynn, Aaron M. Milrad, David J. Nash, Leon B. Polsky, Samuel Sachs II, Steven P. Schwartz, Theodore E. Stebbins, Jr., Dorit D. Straus, Peter C. Sutton; Jack A. Josephson, Chairman Emeritus

ART ADVISORY COUNCIL

Peter Barnet, Vivian Barnett, Arthur C. Beale, Jonathan Brown, Elizabeth Easton, John Elderfield, Margaret Holben Ellis, Linda S. Ferber, William H. Gerds, Marco Grassi, Michael Heidelberg, Pepe Karmel, David G. Mitten, Kenneth Moser, Priscilla E. Muller, Theodore Reff, Richard Shiff, Theodore E. Stebbins, Jr., Joyce Hill Stoner, Robert Storr, Lena Stringari, John Walsh, Christopher J. White, Gertrude Wilmers

LAW ADVISORY COUNCIL

Franklin Feldman, Chairman; Jan M. Boll, Barbara Hoffman, John B. Koegel, Aaron M. Milrad, Hanno D. Mott, James A.R. Nafziger, Leon B. Polsky, Daniel Shapiro, Peter R. Stern

IFAR WISHES TO ACKNOWLEDGE THE DAVID BERG FOUNDATION, INC., THE INTERNATIONAL MUSIC AND ART FOUNDATION, AND THE LIMAN FOUNDATION FOR THEIR GENEROUS GRANTS IN SUPPORT OF *IFAR JOURNAL*.

IFAR[®]Journal

INTERNATIONAL FOUNDATION FOR ART RESEARCH

2 NEWS & UPDATES

- 2 Caillebotte's *Irises* Will Bloom in Canada, Ending Export Contretemps
- 5 In Memoriam — Gilbert S. Edelson
- 5 Guelph Treasure—What *Is* a Taking in Violation of International Law?
- 8 What a Difference a Decade Makes:
Bakalar and *Nagy* – Similar Facts, Different Outcome
- 10 LAPD Has Announced Art Recoveries and Is Seeking the Owners
- 11 *The Actor* Retains Leading Role at the Met—for Now
- 12 In Brief: Con Man John Re Released from Federal Prison
 - 12 Mayor Gallery Not Taking No for an Answer
 - 13 Did Greece Put the Cart Before the Horse?
 - 13 American Billionaire Buys Disputed Caravaggio in Last-Minute Deal
 - 14 New U.S. Bilateral Agreements with Algeria and Ecuador

18 MAN RAY PHOTOGRAPHS: THE PROBLEMS HAVE NOT GONE AWAY

Steven Manford

42 JOHN RICHARDSON: PICASSO SCHOLAR AND ART WORLD LUMINARY

An IFAR Evening, May 29, 2019

- 43 Remembering John Richardson
Pepe Karmel
- 54 John Richardson, Picasso Scholar
Diana Widmaier Picasso
- 62 John Richardson: Voice and Vision
Ross Finocchio
- 67 Q & A

73 STOLEN ART ALERT[®]

COVER: Authentic Man Ray photograph, *Jacqueline*, circa 1930 (film positive), printed between 1930-35, 29.1 x 22.4 cm (11 ½ x 8 ⅞ in.). © Man Ray 2015 Trust / ARS, NY / ADAGP, Paris. See story on p. 18.

CAILLEBOTTE'S *IRISES* WILL BLOOM IN CANADA, ENDING EXPORT CONTRETEMPS



FIGURE 1. Gustave Caillebotte, *Iris bleus, jardin du Petit Gennevilliers*, 1892. Oil on canvas, 55.24 x 46.35 cm (21 ¾ x 18 ¼ in.). Entering Art Gallery of Ontario.

A three-year battle between Canada and a London gallery over

the export of a painting by French artist Gustave Caillebotte (1848-1894) ended this August with the Art Gallery of Ontario (AGO) buying the painting for more than \$1 million CAD. While Canadians get to enjoy the art work – at a hefty price, since the purchase was subsidized with a \$540,000 CAD federal Moveable Cultural

Property Grant – the London gallery as the seller gets to enjoy a sizeable profit.

When the Richard Green Gallery of London purchased *Iris bleus, jardin du Petit Gennevilliers*, 1892 (FIG. 1) at a Canadian auction in 2016 for \$678,500 CAD, it likely did not anticipate that Canada's interpretation of its cultural property law would include a French Impressionist work. Canada, like many of the 120-plus countries included on IFAR's website,¹ has laws enabling it to place temporary export bans on works of art in order to allow a national institution to raise money to keep the

work from being sold outside the country. Countries like Canada and the United Kingdom have recently been making use of such bans to keep works of art within their borders regardless of the nationality of the artist.

THE CANADIAN CONNECTION

Iris bleus has a slim connection to Canada. It wasn't painted in Canada; Caillebotte never visited Canada, nor did he have any other ties to Canada. Moreover, even though the private collector who owned the work previously held the painting in Canada since 1960, he had only exhibited it publicly once. So how could Canada keep the painting from being shipped to London?

Under section 40 of the Canadian Cultural Property Export and Import Act (CPEIA),² an export permit is required "for any object included in the Control List." The Canadian Cultural Property Export Control List³ covers objects that are at least 50 years old and whose creator is deceased. In addition, the object needs to fall into one of the seven enumerated groups. *Iris bleus* falls within Group V – Objects of Fine Art,

and its auction price of \$678,500 CAD exceeded the \$30,000 CAD fair market threshold for paintings made outside of Canada. Objects, including this painting, regardless of their place of origin, can be included if their export is viewed as detrimental to preserving Canadian national heritage.

When the Heffel auction house applied for the export permit in 2016, the painting was reviewed by the expert examiner Michelle Jacques, who was also the Chief Curator of the Art Gallery of Greater Victoria. Ms. Jacques determined that the export of the painting would diminish the national heritage of Canada due to its "outstanding significance" and "national importance" and denied the export permit.

In January 2017 Heffel requested a review of this decision by the Canadian Cultural Property Export Review Board. At the hearing of the Review Board, the expert examiner said that the AGO had expressed interest in acquiring *Iris bleus*. The Review Board, whose members included Katherine Lochnan, a longtime employee of the AGO prior to her retirement, confirmed the notice of refusal for the export permit, basically agreeing with the expert examiner's assessment. The

¹ See IFAR's Art Law & Cultural Property Database, http://www.ifar.org/art_law.php.

² Cultural Property Export and Import Act, R.S.C., 1985, c. C-51.

³ Canadian Cultural Property Export Control List, C.R.C., c. 448.

“When the Richard Green Gallery of London purchased *Iris bleus* ... at a Canadian auction in 2016 ... it likely did not anticipate that Canada’s interpretation of its cultural property law would include a French Impressionist work.”

Review Board based its decision on the fact that the painting once was in the inventory of an important Parisian dealer in French Impressionist art, Ambroise Vollard, and the fact that Gustave Caillebotte’s work is of substantial interest today. The Review Board also pointed to the fact that the painting was one of only two known Caillebotte works in a Canadian collection and that one of the treasures of the National Gallery of Canada, *Iris*, 1890 by Vincent Van Gogh, portrays a similar subject from a similar perspective. In the opinion of the Review Board, these factors make the painting important for research of French Impressionism in Canada. The decision by the Review Board gave a six-month window for a Canadian buyer to make a reasonable offer to purchase the work, and the AGO at that time reportedly started negotiations with the London gallery to purchase the work. The gallery initially rebuffed the offer.

At first, the auction house succeeded with its judicial challenge of the Review Board’s decision at the Federal Court in Ottawa in August 2017, arguing, among oth-

er things, that the Review Board’s decision was unreasonable. Heffel’s experts, Dr. Laurier Lacroix and Dr. Carol Lowrey, opined that the painting was insignificant and had no connection to or influence on the Canadian public or Canadian artists. In May 2018, the Federal Court,⁴ dismissing a procedural and bias concern of Heffel’s, agreed with Heffel that the Review Board’s decision was unreasonable and had neglected the required connection to Canada. The matter was referred back to a Review Board to be newly assembled.

TAXES TOO

This decision had implications well beyond the export of *Iris bleus*. The court’s narrower interpretation of “national importance” also affected the Income Tax Act, which works in connection with the CPEIA to encourage the donation of cultural objects to Canadian museums and, ultimately, their retention in Canada. Donors may qualify for enhanced tax incentives when the object is of “outstanding significance” and

“national importance.” With the possibility of granting an export permit for *Iris bleus*, art donations relying on enhanced tax-credit certification withered for fear that works of foreign origin would no longer qualify for this benefit.

While the decision was being appealed, the Canadian government reacted in its 2019 federal budget by proposing to amend the Income Tax Act and the CPEIA to distinguish donations from export and not requiring donated art works to be of “national importance” in order for the donor to receive the enhanced tax incentives.

Prior to the 2019 budget proposal, the Attorney General of Canada, joined by ten Canadian museums as interveners, appealed to the Federal Court of Appeal,⁵ which reversed the Federal Court’s May 2018 decision and restored the Review Board’s July 2017 decision denying the export permit. According to the Court of Appeals’ April 16, 2019 opinion, the lower court’s decision was erroneous since it had applied a “disguised correctness review” and performed its own interpretive analysis of “national importance.” Since §4(2) of the CPEIA explicitly provides for inclusion of

⁴ *Heffel Gallery Limited v. Attorney General of Canada*, 2018 FC 605.

⁵ *Attorney General of Canada v. Heffel Gallery Limited v. Attorney General of Canada*, 2019 FCA 82.

objects on the Control List “regardless of their place of origin,” the Review Board’s decision, the Court of Appeal said, was a reasonable interpretation of “national importance” and a connection to Canada was not determinative.

While the decision was welcomed by Canadian museums, its implications and impact on Canada as a marketplace and the fair market value of works located in Canada that fall under one of the groups on the Canadian Cultural Property Export Control List is less clear.

The restored decision by the Review Board to deny the export permit provided a Canadian buyer a six-month window to make a fair offer to purchase the work and keep it in Canada. The CPEIA provides remedies for both parties if they cannot agree on an offer. The AGO had expressed interest in *Iris bleus, jardin du Petit Gennevilliers*, 1892 early on in the review process for the export permit, but the willingness to negotiate and reach an agreement likely intensified on both sides with the April 2019 decision of the Canadian Federal Court of Appeal upholding the temporary export ban.

The AGO and the London gallery succeeded in reaching an agreement within the time frame and, the significant premium seems to suggest that neither party had an appetite for further involving the Review Board and/or the courts in the determination of what constituted a fair offer.

THE BRITISH CONNECTION

Coincidentally, in two unrelated but somewhat similar cases in England, the British government in August of 2019 placed a temporary export ban on J.M.W. Turner’s watercolor *The Dark Rigi, the Lake of Lucerne* (1842) (FIG. 2). The painting is part of a Turner watercolor trilogy of the Swiss Alps: *The Blue Rigi* at the Tate and *The Red Rigi* at the National Gallery of Victoria, Australia. The temporary export ban on the Turner gives a potential buyer until December 1, 2019 to raise the estimated £10 million necessary to acquire the work and keep it in the UK. The export ban could possibly be extended until June 1, 2020. A week after issuing the export ban on the Turner, the British government also temporarily blocked Monet’s *Le Palais Ducal* (FIG. 3) from leaving the



FIGURE 2. J. M. W. Turner, *The Dark Rigi: The Lake of Lucerne*, 1842. Watercolor with scraping out, 30.5 x 45.5 cm (12 x 18 in.).



FIGURE 3. Claude Monet, *Le Palais Ducal*, 1908. Oil on canvas, 81 x 93 cm (approx. 32 x 37 in.).

country. The 1908 painting was sold to a foreign buyer at auction in February 2019 for £27.5m. A new buyer has until November 8 to raise the funds to keep the painting of Venice from leaving the U.K.

— **STEFFANIE E. KEIM**,
Legal Research Associate, IFAR
and **SHARON FLESCHER**
Executive Director, IFAR

• • •

IN MEMORIAM

GILBERT S. EDELSON

1928–2019

ATTORNEY, TRUSTED ADVISOR, ADAA SPOKESMAN
MEMBER, IFAR's BOARD OF DIRECTORS, 1986-1999



GUELPH TREASURE — WHAT IS A TAKING IN VIOLATION OF INTERNATIONAL LAW?

Since *IFAR Journal* last reported on the restitution claim for medieval German relics known as the Guelph Treasure (see Vol 18, no. 1; Vol. 19, nos. 1-3), Germany and the Prussian Cultural Heritage Center that currently holds the objects (the SPK)¹ received support from a dissenting judge and have called on the U.S. Supreme Court to hear their case on why they should not have to stand trial in the U.S.

WHAT IS AT STAKE?

Descendants of a German-Jewish Consortium of three art dealing firms allege the Treasure was sold under duress in 1935. Germany and the SPK on the other hand, maintain that the 1935 sale of the “Welfenschatz,” as the Treasure is known in Germany, to the State of Prussia was not a forced sale. They

are backed by a non-binding decision of Germany's controversial Limbach Commission, the advisory commission on the return of cultural property seized as a result of Nazi persecution, which concluded in 2014 that the 1935 sale was an arms-length transaction at then fair-market value. The Commission also pointed to the missing consortium agreement and raised the question whether the claimants were the correct and entirety of the claimants, since only the consortium as a whole or its descendants as a whole could be entitled to restitution.

Objects from the Treasure date back to the 11th century. The Dukes of Brunswick-Lüneburg, members of the House of Guelph and namesakes of the Treasure, held it for centuries. Following the annexation of the kingdom of Hannover by Prussia in 1866,

George V of Brunswick-Lüneburg took the Treasure with him to his exile in Vienna. In 1891 a scientific paper including 144 wood carvings of the Treasure was published by the church historian W. A. Neumann containing a discourse about the ecclesiastical, art historical and archaeological importance of the medieval Treasure. When the grandson of George V put the Treasure up for sale in 1928 in order to raise funds, the State of Prussia and German museums, which aimed to keep the Treasure in Germany in one piece, could not meet his initial asking price of 24 million Reichsmark for the entire collection.

On October 5, 1929, the Consortium purchased the Treasure consisting of 82 individual objects for 7.5 million Reichsmark. The Limbach Commission pointed out

¹ Stiftung Preussischer Kulturbesitz.



FIGURE 1. *Portable Altar of Eilbertus.* Subject a restitution claim. Image © Staatliche Museen zu Berlin, Kunstgewerbemuseum / Fotostudio Bartsch, Berlin.



FIGURE 2. *Dome Reliquary.* Subject to a restitution claim. Image © Staatliche Museen zu Berlin, Kunstgewerbemuseum / Fotostudio Bartsch, Berlin.



FIGURE 3. *"Welfenkreuz."* Subject to a restitution claim. Image © Staatliche Museen zu Berlin, Kunstgewerbemuseum / Fotostudio Bartsch, Berlin.

that the Consortium agreed to a provision in the purchase agreement that required them to resell the objects and also contained a profit sharing agreement with the duke for resales exceeding a set margin. The Consortium exhibited the Treasure widely, including in the United States,² but was unable to find a buyer for the Treasure as a whole, as interested museums did not possess the necessary funds. Forty of the objects were sold piecemeal for a total price of approximately 2.7 million Reichsmark. In June 1935 Prussia, with the help of the Dresdner Bank, acquired the remaining forty two objects, including the most outstanding ones, such as the portable altar of Eilbertus (FIG. 1), the Dome Reliquary (FIG. 2) and the centerpiece of the Treasure, the "Welfenkreuz" (FIG. 3), for a total of 4.25 million Reichsmark.

After World War II the Treasure passed through several institutions. It has been in the possession of the SPK since 1957 and displayed at the Kunstgewerbe Museum in Berlin since 1963. In 2015 it was declared national cultural property under Germany's Cultural Property Protection Act and was entered in a register

of cultural property of national significance. The export of the Treasure or any part of the largest medieval German ecclesiastical collection now requires a special permit.

THE CLAIM

Descendants of the Consortium filed a claim for the Treasure in 2015. The SPK and Germany continue their efforts to keep the claim from being heard in a U.S. court and on September 16 filed a petition with the U.S. Supreme Court to review the case.³

After the appellate court in Washington DC decided in July 2018⁴ that the case could in fact proceed in the U.S. against the SPK (Germany had been dismissed from the case), Germany, joined by a friend of the court brief from the United States, filed a petition for rehearing by the appellate court two months later.

On June 18, 2019 the Court of Appeals for the D.C. Circuit summarily denied the petition for rehearing,⁵ but one Judge, Gregory G. Katsas, issued a lengthy dissent voicing his concern about the court's interpretation of the *expropriation exception* of the

³ *Alan Philipp v. Germany and Stiftung Preussischer Kulturbesitz*, (U.S. Sept. 18, 2019) (No. 19-351).

⁴ *Philipp v. Germany*, No. 17-7064 (D.C. Cir. July 10, 2018).

⁵ *Philipp*, No. 17-7064 (D.C. Cir. June 18, 2019).

² Objects from the Treasure can be found at the Cleveland Museum, the Art Institute of Chicago, the Harvard Art Museum, the Philadelphia Museum, and the Nelson-Atkins Museum of Art.

**“After World War II the Treasure passed
through several institutions.**

It has been in the possession of the SPK since 1957 ...

**In 2015, it was declared
national cultural property ...”**

Foreign Sovereign Immunities Act (FSIA). The FSIA generally protects foreign sovereigns, such as governments or agencies, from being sued in the U.S. for their actions outside of the U.S. The *expropriation exception* grants the U.S. jurisdiction over foreign states in cases that involve the taking of property in violation of international law. Agreeing with Germany, Judge Katsas pointed out that the ruling created conflicting decisions in different U.S. circuits, and also stated that the Guelph case, as well as a decision in another recent case (*Simon v. Republic of Hungary*), effectively turns the district court into a war crimes tribunal adjudicating World War II genocide claims. Due to the importance and far-reaching consequences of the July 2018 decision, Judge Katsas favored the petition, but he was outvoted and a rehearing by the full court was denied.

Now, following their defeat at the Court of Appeals, the SPK—and

Germany (although dismissed from the lower court case)—have taken their cause to the Supreme Court. In their petition they ask the court to answer two questions: 1) First, whether the expropriation exception of the FSIA requires a foreign sovereign to stand trial in the U.S. when the claim involves the taking of property from its *own* nationals within its *own* borders. Germany and the SPK argue that until recently the expropriation exception has only been applied by courts when the foreign sovereign violated the international law of takings and that it does not provide jurisdiction for so-called domestic takings. 2) Secondly, they say, that if the expropriation exception covers domestic takings, a court should be able to decline to exercise jurisdiction if, as they claim, a domestic framework exists for addressing such claims within Germany and a U.S. court deciding the claim would be an offense to international comity. This, they add, raises sensitive diplomatic

issues and contradicts the position taken by the U.S. government in its amicus brief supporting Germany’s rehearing petition.

WHAT NEXT?

In their efforts to avoid litigating this complicated case, and contemporaneously with their petition to the Supreme Court, Germany and the SPK filed a motion on August 23 to stay the district court trial proceedings. The claimants oppose such a stay, arguing that the chances that the Supreme Court will even hear the case are minimal and that even if does, the chances of the SPK prevailing are unlikely. Additionally they point to the amount of time that has already passed since the claimants originally approached the SPK in 2008 and to the mandate for prompt resolution of Holocaust era claims set forth in the HEAR Act of 2016.

As IFAR went to press, the district court had not decided on the stay. It did, however, indicate in a status conference at the end of August that it was inclined to grant a stay at least until the Supreme Court decides whether it will grant certiorari and review the case. To be continued ...

— S.E.K.

• • •

WHAT A DIFFERENCE A DECADE MAKES

BAKALAR AND NAGY – SIMILAR FACTS, DIFFERENT OUTCOME

Countless pages have been written, including by IFAR,¹ about three Egon Schiele drawings of women: *Seated Woman With Bent Left Leg (Torso)* (1917), *Woman*

in a Black Pinafore (1911) and *Woman Hiding Her Face* (1912). They share many similarities, including their pre-WWII ownership by Austrian-Jewish art collector Fritz Grunbaum, who was killed in the Holocaust; the fact that their exact whereabouts during the war and its aftermath are unclear; and that they were allegedly sold in the mid-

American collector David Bakalar, an ownership battle for the two other works continues.

On July 9, 2019, the New York Appellate Division, First Department in *Reif v. Nagy*² affirmed an earlier decision granting the Grunbaum heirs' summary judgment motion and directing the current possessor, London gallery Richard Nagy, to return the two works to them. A month later, on August 8, Nagy filed motions for permission and leave to appeal.

To many, the July 2019 decision was an unexpected departure from the 2012 *Bakalar* decision,³ in which a federal court in New York held that while Bakalar, who had acquired the drawing more than 40 years earlier, could not *prove* that he had legal title to *Seated Woman With Bent Left Leg (Torso)*, the Grunbaum heirs' counterclaim was barred by Bakalar's laches defense. Laches is an equitable defense, and the unreasonable delay by Vavra and Fischer (the Grunbaum heirs) in pursuing their claim was ruled prejudicial to Bakalar, at the very least due to

the loss of a key witness, Lukacs, who had died in 1979.

When the next generation of Grunbaum heirs in *Reif v. Nagy* filed suit in state court in New York in 2015 to recover the two other Schiele drawings from Nagy, many of the underlying circumstances as well as the complex and controversial legal issues were similar. Nagy, who in re-purchasing *Woman in a Black Pinafore* (FIG. 2) in 2013 had relied on the *Bakalar* decision, claimed that the decision barred all claims to any works from the Grunbaum collection. The *Reif* court in 2016, how-



FIGURE 1. Egon Schiele, *Seated Woman with Bent Left Leg (Torso)*, 1917. Gouache and black crayon, 35.1 x 25.5 cm. Unsuccessfully claimed by the heirs of Fritz Grunbaum. Sold at Sotheby's in 2014.

1950s by Mathilde Lukacs, a sister of Grunbaum's wife Elisabeth, to the Swiss art dealer Eberhard Kornfeld at his gallery Gutekunst & Klipstein.

Significantly, while the ownership claim for *Seated Woman With Bent Left Leg (Torso)* (FIG. 1) was decided in 2012 in favor of the



FIGURE 2. Egon Schiele, *Woman in Black Pinafore*, 1911. Gouache, watercolor and pencil on paper. 48.6 x 31.7 cm (approx. 19 1/8" x 12 1/2"). Claimed by the heirs of Fritz Grunbaum. Ph: Courtesy Richard Nagy Ltd., London.

¹ See IFAR Journal, Vol. 19, no. 3, (2018), p. 11, and Jane Kallir, "Egon Schiele – Reception and Restitution," IFAR Journal, Vol. 16, nos. 1 & 2, (2015), p. 58.

² *Reif, Fraenkel, and Vavra v. Nagy*, 2019 NY Slip Op 05504 (N.Y. Sup. Ct. App. Div.1st Dept. July 9, 2019).

³ *Bakalar v. Vavra & Fischer* 819 F. Supp. 2d (S.D.N.Y. 2011).

ever, brushed that argument aside, as it viewed the Lukacs-Kornfeld Schiele's (there were 54 works in all) as *individual* works rather than a unified collection. Therefore, the plaintiffs in *Reif* were not prevented by the *Bakalar* ruling from bringing their claims.

In April 2018, the N.Y. Supreme Court reviewed the case in light of the 2016 Holocaust Expropriated Art Recovery Act ("HEAR Act"), which temporarily extends the statute of limitations for Holocaust restitution claims and calls for fair and just solutions of such claims. Although it did discuss the *Bakalar* decision, the court ordered Nagy to return the works, as the Grunbaum heirs had met their initial burden of showing "reasonable proof" that they were the "rightful owner" of the two works.

In a later decision, the same court also ordered Nagy to pay damages, costs and attorneys' fees on the grounds that he had acted in bad faith in his pre-trial refusal to return the works to the heirs. Nagy had purchased, voided and repurchased *Woman in a Black Pinafore* and according to the Art Sale and Transfer Agreement for *Woman Hiding Her Face* (FIG. 3) was aware of the ownership claims of the Grunbaum heirs and, as required under the agreement, obtained title insurance for the work.

Nagy appealed both decisions in the summer of 2018, but was ordered



FIGURE 3. Egon Schiele, *Woman Hiding Her Face*, 1912. Gouache, watercolor and pencil on paper. 31 x 47 cm (approx. 12 ¼ x 18 ½"). Claimed by the heirs of Fritz Grunbaum. Ph: Courtesy Richard Nagy Ltd., London.

to return the drawings to the heirs nonetheless, or post a \$4 million bond. Despite Nagy complying with the order and transferring the drawings to Christie's to be sold by the plaintiffs, the drawings have not yet been put up for auction.

This summer, as already noted, the New York Appellate Division, First Department, affirmed the lower court's judgment against Nagy but modified the order of the New York Supreme Court that had found "bad faith" and had granted attorneys' fees. The Appellate Division found that Nagy's business calculation regarding the purchase of an artwork with clouded title did not rise to the required "disinterested malevolence" standard.

In an unusually detailed and lengthy decision, the Appellate Division discussed the provenance of Grunbaum's Schiele collection and directly engaged with the reports presented by both parties, which were prepared by leading experts in the field of Nazi-looted art (such as Jonathan Petropoulos⁴ and Kathrin

Hofer for the plaintiffs and Sophie Lillie and Lynn Nicholas for the defendant).

In a departure from the *Bakalar* court, which had expressed its belief that *none* of the Lukacs-Kornfeld works had been looted, the Appellate Division in *Reif* held that Grunbaum had not voluntarily relinquished the two drawings at issue. Despite Nagy's claim that the works belonged to Mathilde Lukacs when she sold them to Kornfeld, the court questioned whether she had the legal right to sell them and whether in fact it was Lukacs who sold them to Kornfeld.

Unlike in *Bakalar*, the *Reif* court ruled that the Grunbaum heirs' claim was not barred by laches since Lukacs died long before Nagy acquired the drawings (whereas *Bakalar* had acquired his drawing in 1963). The court therefore found no unreasonable delay on the part of the plaintiffs in bringing the claim, nor any resulting prejudice to Nagy.

On August 8, Nagy filed strongly worded motions⁵ for permission to appeal to the Court of Appeals and for leave to appeal, arguing that the

⁴ A report by the same expert had been excluded as untimely in the *Bakalar* case.

⁵ *Reif*, 2018-1658 (N.Y. Sup. Ct. App. Div. 1st Dept. August 8, 2019).

relevant factual and legal issues in *Reif* are identical to the ones in *Bakalar* (collateral estoppel). He chastised the Appellate Division for all but rewriting the rules for laches by placing too much weight on the fact that Lukacs had died long before Nagy purchased the works. The Grunbaum heirs oppose⁶ these motions equally

⁶ *Reif*, 2018-1658 (N.Y. Sup. Ct. App. Div. 1st Dept. August 21, 2019).

vigorously, arguing that the *Bakalar* court specifically limited its decision to *Seated Woman With Bent Left Leg (Torso)*; Nagy, as a sophisticated dealer aware of potential claims at the time he purchased the works, cannot rely on laches; and that the requirements for the granting of a leave to appeal are not satisfied in this case.

As the case does not involve a constitutional issue, an *appeal as*

of right did not exist for Nagy, and he therefore requested leave to appeal. As *IFAR Journal* was at press, the Appellate Division denied the motion. Nagy now has the option to file a motion for leave to appeal to the Court of Appeals directly, which is often referred to as the “second bite of the apple.”

— S.E.K.

• • •

OWNERS: MAKE YOURSELVES KNOWN

LAPD HAS ANNOUNCED ART RECOVERIES AND IS SEEKING THE OWNERS



1. PRUETT CARTER (American, 1891-1955). *Untitled*, 1941. Oil on canvas, 32" x 27 ¼". Recovered by the LAPD.

On September 4, the Los Angeles Police Department announced the recovery of over 100 artworks reported stolen from homes in the Los Angeles area during the 1990s. Operation Demetra began in June of this year after an unidentified auctioneer notified LAPD investigators of artwork consigned for sale at his gallery that he recognized

as stolen. Investigators determined that the art was stolen during a series of burglaries in wealthy neighborhoods in the 1990s. A pair of thieves was caught in 1993, but the stolen artworks were not found – until this year. A relative of one of the burglars brought the artworks to the auctioneer, but it is unclear at this point if the relative knew they were stolen. The artworks

range from Picassos to historical photographs, but

their precise attribution and value is unknown. One of the works was valued at \$60,000 at the time of theft. Investigators are working with the auction house and the Getty Museum to determine the artists and current market value. In the meantime, the LAPD is seeking the original owners in order to unite them with their long-lost works. If you think one of the stolen works might be yours, visit the LAPD website to see all of the images: <https://www.smugmug.com/gallery/n-2kRKTR/>. We are showing three here (FIGS. 1-3).

—FAY SINGER
IFAR Intern



2. NICOLAES MAES (Dutch, 1634-1693). *Portrait of a Young Child*. Oil on canvas, 34 ½" x 27 ½". Recovered by the LAPD.



3. CAROLUS-DURAN (French, 1837-1917). *Spring*, 1882. Oil on canvas, 59" x 36". Recovered by the LAPD.

THE ACTOR RETAINS LEADING ROLE AT THE MET—FOR NOW

It looks like *The Actor* (1904) (FIG. 1), a seminal painting from Picasso's Rose Period, will remain at the Metropolitan Museum of Art, where it has been on view since 1952. That position was challenged by Laurel Zuckerman, the great-grandniece of German-Jewish industrialist and art collector Paul Leffmann, who brought suit in 2016 to recover the painting, alleging it was sold under duress by Leffmann in 1938 while fleeing Fascist Italy during the Nazi-era. The suit followed years of unsuccessful negotiations.

After the dismissals of the case by both the district and appellate court, the U.S. Court of Appeals for the Second Circuit this August summarily denied Zuckerman's petitions for a rehearing and rehearing en banc¹ (before a full panel), without addressing her assertion that the intention of the 2016 HEAR Act and U.S. foreign policy itself speak against the application of a laches defense, which was the basis of the appellate court's 2019 decision in favor of the Met.

On September 5 the same Court of Appeals issued a mandate upholding

its own decision² and also the district court decision,³ both of which dismissed Zuckerman's claim for the work, albeit for different reasons.

The district court in February 2018 did not directly address the Met's arguments that the claim was time barred and that the HEAR Act did not apply, but, instead, dismissed the claim due to the lack of duress under both the applicable New York law and also Italian law.⁴

When Zuckerman appealed the decision in March 2018, the Met argued that the claim should not be permitted due to the doctrine of laches. The painting had been donated to the Met in 1952 and both Leffmann and his wife had made restitution claims for other works before passing away in 1956 and 1966, respectively, but did not make a claim for *The Actor*. The Court of Appeals in its June 2019 decision did not address whether or not Leffmann had sold *The Actor* under duress, but focused on the laches defense and the fact



FIGURE 1. Pablo Picasso, *The Actor*, 1904-05. Oil on canvas, 196.2 x 115.3 cm (77 1/4" x 4 3/8"). Claimed by Laurel Zuckerman. © 2017 Estate of Pablo Picasso / ARS, New York. Ph: Metropolitan Museum of Art.

that too much time had passed and important witnesses to the 1938 sale had passed away, making the long delay in the Zuckerman filing prejudicial to the Met (prejudice being necessary for a laches defense). While the HEAR Act creates a federal six-year statute of limitations for Holocaust-era related claims to recover lost art, it does not pre-empt a laches defense.

While all the decisions have ruled against Zuckerman, her attorneys have publicly said that they are taking steps to ask the U.S. Supreme Court to review the decisions.

— S.E.K. and S.F.

² *Zuckerman*, No. 18-634 (2d Cir. N.Y. Sept. 5, 2019).

³ *Zuckerman*, No. 1:16-cv-07665 (S.D.N.Y. Feb. 7, 2018).

⁴ See *IFAR Journal*, Vol. 17, no. 4, p. 10 and also Vol. 19, no. 4, p. 46 (comment by Zuckerman's attorney, Lawrence M. Kaye).

¹ *Zuckerman v. Metropolitan Museum of Art*, No. 18-634 (2d Cir. N.Y. August 29, 2019).

In Brief—

Con Man John Re Released from Federal Prison

Readers of the *IFAR Journal* are familiar with the name John Re, the Long Island con man who marketed more than 150 paintings said to be by Jackson Pollock and Willem de Kooning and sold them to unsuspecting buyers with concocted provenances (see *IFAR Journal*, Vol. 15, nos. 3&4, and Vol. 16, nos. 1&2.) Re pleaded guilty in December 2015 to one count of wire fraud and was sentenced in May 2016 to 5 years in federal prison and ordered to pay restitution in the amount \$2,225,807 to his victims. Although the sentencing guidelines suggested 37-46 months, the judge imposed a 60-month sentence, as a warning, he said, to anyone else contemplating a “get-rich quick plan in selling fake art.” An automatic reduction to 85% for good behavior should have brought the sentence to mid-September, but Re was released on August 14.

Re claimed to have found the paintings in the basement of a deceased East Hampton woodworker, George Schulte, who, he said, had received them from the artists themselves in payment for his work. Re doctored the provenance papers accordingly. In court, however, he admitted that this was a lie, but he never told the judge—despite repeated direct questioning—where he did obtain the paintings and who had created them.

IFAR was closely involved in the unraveling of this fraud. Over the years, 48 of the fakes had been sub-

mitted to our Art Authentication Research Service, 45 by one owner alone. The U.S. government Complaint against Re relied in part on a 120-page report that IFAR had written regarding those 45 works, which turned out to be wrong stylistically, materially (forensic testing revealed anachronistic and anomalous materials), and in terms of the provenance. We showed the documentation to be bogus and other parts of the story simply did not pan out.

Re had a long history of convictions and run-ins with the law prior to this episode. It remains to be seen what he does now that he has been released from prison. One can’t help wondering whether other works from this “Schulte” group will turn up, or whether the source will ever be revealed.

• • •

Mayor Gallery Not Taking No for an Answer

As readers of this *Journal* know, the London-based Mayor Gallery sued the Agnes Martin Catalogue Raisonné (AMCR) in 2016 following the rejection of 13 works sold by the Gallery and submitted by it for inclusion in the catalogue raisonné of the Canadian artist (**FIG. 1**). The Gallery alleged product disparagement and tortious interference among other claims.¹

With a new ruling in July 2019,² the New York State Supreme court has now ruled twice against the Mayor Gallery and in favor of the AMCR.

¹ For a detailed overview see *IFAR Journal*, Vol. 18, nos. 2 & 3 (2017) and no. 4 (2018) and *IFAR Journal*, Vol. 19, no. 3 (2018).

² *Mayor Gallery v. Agnes Martin Catalogue Raisonné LLC*, No. 655489/2016 (N.Y. Sup. Ct. July 5, 2019).

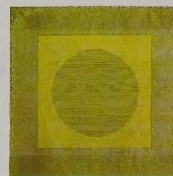


FIGURE 1. *Untitled*. One of the 13 purported Agnes Martin works at issue in the Mayor Gallery’s lawsuit.

After the dismissal of its claims in April 2018, the Gallery filed an amended complaint which repeated all seven of its original claims, despite the court’s previous definitive dismissal of an alleged violation of New York’s General Business Law.

In its July decision, the court dismissed the amended complaint based on the fact that Mayor had not asserted new facts and the allegations in the complaint were merely conclusory and speculative. The court reiterated that the inclusion process for the catalogue raisonné is in the sole discretion of the AMCR and pointed out that the Gallery’s sales of the works had not been contingent upon their inclusion in the catalogue raisonné. Moreover, the question of whether inclusion influences the value of a work is not for the court to decide but the art marketplace, a conclusion similar to that expressed in other suits against authentication committees, such as the one set up for Calder (see *Thome v. Alexander & Louisa Calder Foundation*, 2009).

The Gallery also sought to reargue the issue of attorney’s fees, despite the fact that this issue had been referred to a Special Referee, and asserted that the AMCR should only be able to recover fees arising from the Gallery’s “breach of contract” claim. The court, again, as it had done previously, referred the issue to a Special Referee and did not address it.

Seemingly undeterred by the court's arguments, the Mayor Gallery filed an appeal on August 7, 2019 against both the July 2019 and the April 2018 decisions.

• • •

Did Greece Put the Cart Before the Horse?

Since we last wrote about the *Figure of a Horse* (FIG. 1), the small, ancient bronze figure claimed by Greece just before it was to go on sale at Sotheby's in 2018 (see *IFAR Journal*, Vol. 19, no 4), Greece has filed an interlocutory appeal with the United States Court of Appeals for the Second Circuit for review of the District Court's denial of its motion to dismiss.¹ An interlocutory appeal allows for review of the ruling prior to the conclusion of the trial at the District Court, which granted a stay of the trial proceedings pending the outcome of the appeal.

What's at stake? The appeal will decide whether Greece will have to litigate the ownership question in the U.S. or whether it can bring its case before a court in Greece.

As a reminder, Greece sent an email to Sotheby's demanding that the *Figure of a Horse* be pulled from a May 2018 sale of the collection of Howard and Saretta Barnet. The following month, the Barnet family and Sotheby's filed a suit against the Greek Ministry of Culture and Sports for declaratory judgment (asking the court to declare that the Barnets owned the bronze horse) after Greece failed to

respond to a request for information supporting its allegation that the bronze figure had been looted. Greece responded in December with a motion to dismiss, arguing that the U.S. court lacks jurisdiction since the Ministry of Culture and Sports acted as a foreign sovereign when it sent the email to Sotheby's; that it was a sovereign act to protect Greek cultural heritage; and that Greece was therefore immune to a lawsuit in the U.S.

On June 21, 2019, the District Court in New York denied Greece's motion, essentially following the arguments set out by the Barnets and Sotheby's: the email demanding the removal of the bronze horse from auction could, the court said, have been sent by a private actor enforcing his property rights. Therefore, it was a commercial activity (an established exception of the Foreign Sovereign Immunities Act) and it had a direct effect in the United States (another prerequisite for the exception to sovereign immunity); namely, the requested removal from the sale.

The District Court also dismissed Greece's argument challenging Sotheby's legal standing, stating that Sotheby's did, in fact, have standing both as a consignee, and because Greece's May 2018 demand letter threatened legal action in case of non-compliance by the auction house.

Bottom line: if Greece prevails with its appeal, the U.S. case will be thrown out and Greece can litigate its ownership claim in Greece. If, on the other hand, the appeals court upholds the District Court's denial, the declaratory judgment claim by the Barnets and Sotheby's will proceed and Greece will have to stand trial in the U.S.

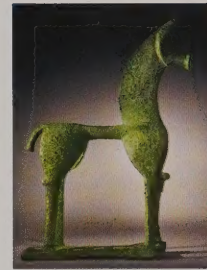


FIGURE 1. Lot No. 4: *Figure of a Horse*, Greek, Geometric Period, ca. 8th century BC. Bronze. 5 ½". Subject to a restitution demand by Greece. Ph: Sotheby's.

As *IFAR Journal* was going to press, Greece filed an appeal, which we will discuss along with Sotheby's expected response in a future issue. At the same time, friends of the court briefs were submitted on Greece's behalf by several organizations and countries – including Italy, Cyprus, and Mexico – with a lot at stake if Greece loses.

Stay tuned ...

• • •

American Billionaire Buys Disputed Caravaggio in Last-Minute Deal

In a surprising twist to a story previously covered in *IFAR Journal* about a *Judith Beheading Holofernes* attributed to Caravaggio,¹ a mystery collector – since identified as J. Tomilson Hill – bought it for an undisclosed amount just days before it was to be auctioned on June 27. Discovered in an attic in Toulouse in 2014, the now-famous painting carried a hefty pre-sale auction estimate of \$110 to \$170 million, with a minimum bid level around \$34 million. Mr. Hill is the former vice chairman of Blackstone Group, a private equity and asset management company, and a major art collector who sits on the Board of the Met, the Guggenheim and many

¹ *Barnet et al. v. Ministry of Culture & Sports of the Hellenic Republic*, No. 18-cv-4963, Document 29 (S.D.N.Y. June 21, 2019), appeal docketed, No. 19-2171 (2nd Cir. July 17, 2019).

¹ See *IFAR Journal*, Vol. 19, no. 4 (2019).

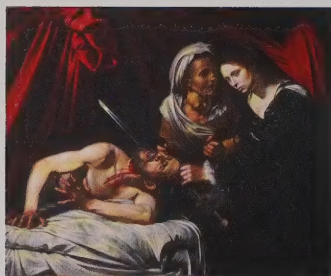


FIGURE 1. Newly found painting, *Judith Beheading Holofernes*, oil on canvas, 144 x 173.5 cm, said by some to be a Caravaggio. Purchased by collector J. Tomilson Hill.

other institutions. It is fitting that the buyer of the controversial *Judith* (**FIG. 1**) is someone familiar with managing risk, as there is little consensus among experts regarding its attribution. As IFAR has previously reported, several prominent Caravaggio scholars doubt this *Judith* is Caravaggio's long-lost masterpiece. Even the painting's supporters concede to the intercession of another hand in places, notably in the wrinkles in the old servant's face.

Earlier this year, the Hill Art Foundation opened in New York to showcase Hill's collection, which includes paintings by Old Masters as well as Modern artists. The first exhibition was devoted to Christopher Wool. Whether the *Judith* will be permanently housed at the Foundation is unclear, but there is speculation (e.g., in *Artnews*) that it may be lent to the Metropolitan Museum, whose Chairman of European Paintings, Keith Christiansen, supports the painting's attribution to Caravaggio. When IFAR contacted Dr. Christiansen, however, he told us that he was as yet unaware of any plans to show the painting.

• • •

New U.S. Bilateral Agreements with Algeria and Ecuador

At its July 2019 meeting, the Cultural Property Advisory Committee (CPAC) considered one renewal request and approved two new bilateral agreements with foreign governments, who requested U.S. help on restricting import into the U.S. of at-risk cultural objects. The restrictions fall under the 1983 U.S. Cultural Property Implementation Act (CPIA), the implementing legislation for the 1970 UNESCO Convention.

New Bilateral Agreements:

- Algeria's request for the protection of a broad swath of archaeological material from the prehistoric period to the Ottoman Era was approved, and a bilateral agreement between the U.S. and Algeria was signed on August 15, 2019. It was not without controversy because Jewish communal property is potentially affected.¹ The import restrictions are published in the Federal Register (Vol. 84, No. 159) and can also be found on IFAR's online Art Law & Cultural Property Database.

Jewish heritage in Algeria was also referenced in a bipartisan bill, The Protecting U.S. Heritage Abroad Act (HR 2194), introduced in the House of Representatives on April 11, 2019. The bill, which has been referred to the House Committee on Foreign Affairs, aims to expand the protection of U.S. heritage abroad to include the Middle East and North Africa. Currently, such protection only extends to eastern and central Europe. It encourages the preservation of cemeteries, monuments, and historic buildings associated with the foreign heritage of U.S. citizens.

¹ See *IFAR Journal*, Vol. 19, nos. 1-4.

- A second new bilateral agreement, with the Republic of Ecuador, was signed on May 15, 2019. It affects Ecuadorian archaeological materials ranging in date from 12,000 B.C. to 250 years ago, and ethnological material, including Colonial period ecclesiastical objects and secular paintings. As IFAR goes to press, however, specific restrictions (Designated List) have not been published.

During its July 19-20, 2019 meeting, CPAC also considered El Salvador's request for a 5-year extension of the bilateral agreement protecting its archaeological material, which expires in March 2020. It is essentially a foregone conclusion, as El Salvador's protections under the CPIA go back more than 20 years, to 1995.

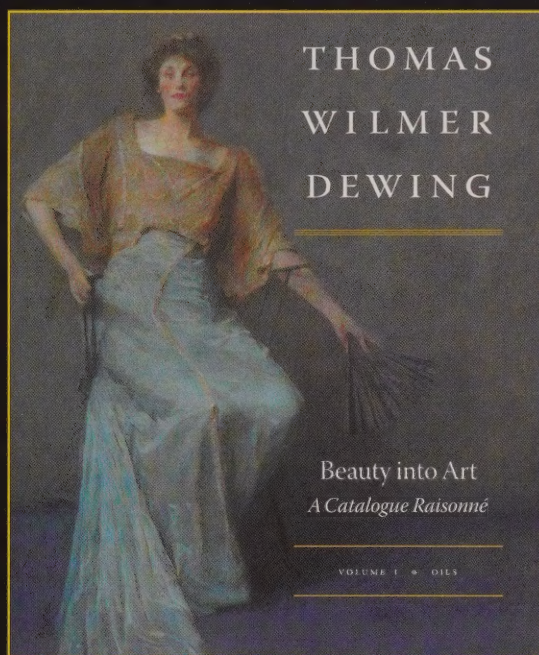
Requests for new bilateral agreements made by Jordan and Chile in January and February 2019, respectively (see *IFAR Journal*, Vol. 19, no. 4), are still under consideration.

As a postscript to our discussion² about the new Libya Memorandum of Understanding, the U.S. government continues to take action under the recent agreement and on October 3 returned the *Head of a Veiled Woman*, a sixth-century marble statue, to Libya in a ceremony at the U.S. Embassy in Tripoli. This follows an earlier repatriation of pottery artefacts in July 2018 at the Libyan Embassy in Washington, D.C.

The next public meeting of CPAC will take place on October 29-30, 2019, at which point two entirely new requests for protection—from Morocco and Yemen—will be under consideration.

² See *IFAR Journal*, Vol. 18, no. 4.

THOMAS WILMER DEWING



Hardcover 2-volume set with slipcase

1056 pages

637 color illustrations

\$300.00

Beauty into Art

A Catalogue Raisonné

By Susan A. Hobbs; with Shoshanna Abeles

Best known for his interiors and landscapes featuring beautiful women in artful poses and subtly related color harmonies, Thomas Wilmer Dewing (1851-1938) lived and worked at the forefront of developments in modern American art. His paintings, which navigate a course between the bravura of John Singer Sargent and the attenuated aestheticism of James McNeill Whistler, convey a sensuous beauty that remains uniquely his and represents an exceptional phase in American painting. Featuring a comprehensive biography and engaging commentaries, this elegant, 2-volume catalogue raisonné is an essential and much-needed reference. Included in it are more than 550 works of art, as well as previously unpublished photographs from the artist's own album. Each work is accompanied by a full provenance, exhibition history, and published and archival documentation.

Susan A. Hobbs is the director of The Thomas Wilmer Dewing Catalogue Raisonné and former curator of American art at the Smithsonian American Art Museum and the Freer Gallery of Art.

Exceptional art and architectural history from Yale University Press

Available through online booksellers, including yalebooks.com;
at select bookstores; and by calling the warehouse at 1-800-405-1619

www.thomaswilmerdewing.org

An invaluable resource for the art world



Art Law & Cultural Property Database

This comprehensive online research tool, developed and continually updated by a nonprofit organization known for scholarship and integrity, is designed to help you navigate the legal landscape relating to the acquisition, authenticity, export, and ownership of art and other cultural objects. The Art Law & Cultural Property Database is widely used by academics, students, attorneys, law enforcement officials, museum administrators, gallerists, journalists, and others involved in the study, collecting, sale, exhibiting, insuring, and authentication of art and cultural objects.

The IFAR Art Law & Cultural Property Database gathers in one place:

- **International cultural property legislation from more than 120 countries.**
- **Summaries of U.S. and other case law** regarding World War II-related art loss; disputes over antiquities; art theft; ownership disputes; fraud, forgery, attribution, and authenticity; valuation; and copyright and moral rights
- **International conventions and bilateral agreements.**
- **A glossary** of legal terms; a section on **U.S. statutes**; **images of artworks** cited in the legal cases; **cultural property contact information** for government officials worldwide; and useful **links** to other resources.
- **Current standards and guidelines** for museums, dealers, archaeologists, and other arts professionals and organizations.

"An unmatched digital resource for students, attorneys, art professionals, and others An essential tool for anyone doing serious work in cultural heritage law and policy." — John H. Merryman, Late Sweitzer Professor of Law and Affiliated Professor of Art, Emeritus, Stanford University

Subscribe today!

For more information, see **www.ifar.org** and click on "Art Law & Cultural Property" or contact **sales@ifar.org**.

International Foundation for Art Research (IFAR)

500 Fifth Avenue • Suite 935 • New York, NY 10110

Tel: (212) 391-6234 • Fax: (212) 391-8794

ADVERTISEMENTS

- Professional appraisals since 1974 for Fine & Decorative Art
- Serving collectors, museums, and corporations
- For insurance, estate planning, charitable donations, damage and loss, expert witness
- American Society of Appraisers and RICS Accredited
- USPAP Compliant

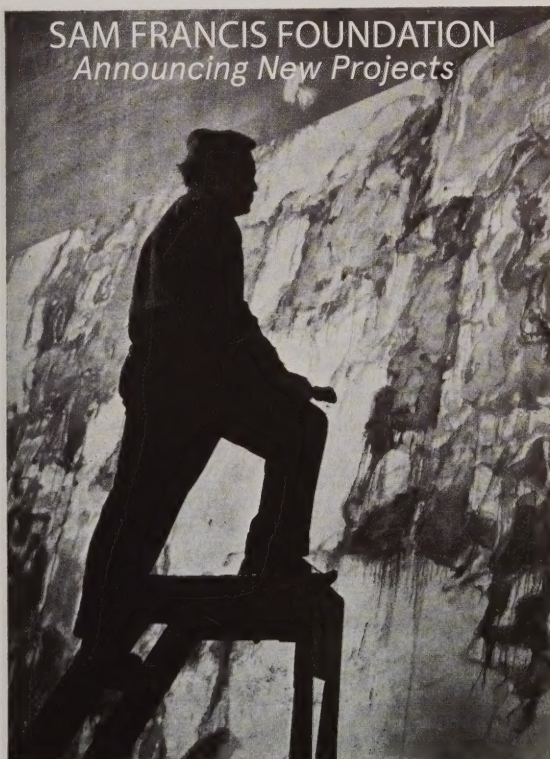
ELLEN J. EPSTEIN, ASA, FRICS

AARC Group

Appraisers & Consultants for Fine & Decorative Arts Since 1974

www.TheArtAppraiser.com
5 Lake Wood Drive, Katonah, NY 10536
914.232.0102
Fax: 914.301.5243
ee@TheArtAppraiser.com

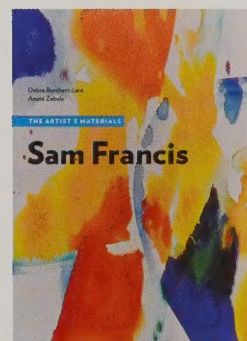
SAM FRANCIS FOUNDATION Announcing New Projects



The Artist's Materials Sam Francis

Debra Burchett-Lere and
Aneta Zebala

*The next title in the Getty's
respected Artist's Materials
series offers groundbreaking
analysis of Francis's methods
and materials*



Order Book Here
shop.samfrancisfoundation.org



New Subscription Access!

Sam Francis: Online Catalogue Raisonné Project
Unique works on paper and expanded research of
canvas and panel paintings

Subscribe Here
cr.samfrancisfoundation.org

Contact: info@samfrancisfoundation.org

“Twenty-plus years have elapsed since the [Bokelberg Man Ray fakes] scandal became public. Where are we now? What is striking is how little has changed.”

MAN RAY PHOTOGRAPHS: THE PROBLEMS HAVE NOT GONE AWAY

STEVEN MANFORD*

This article is a *caveat emptor*, an alert about the continued existence of dubious and fake photographic prints by the celebrated 20th century photographer, painter and filmmaker, Man Ray (1890–1976). The creator of the camera-less Rayograph, his photographs are particularly sought after, with the most important works now reaching prices in

the millions. Key images, such as *Le Violin d'Ingres* (1924), *Noire et blanche* (1926), and *Larmes* (1930–32),

remain unique, transgressive, and iconic in the medium of photography. Remarkably, although Man Ray began making photographs a hundred years ago, these works are still regarded as provocative,



FIGURE 1. Cover, *Art & Auction*, February 1998, illustrating a fraudulent Man Ray image of La Marquise Casati.

seminal, and modern, thus providing ample incentive for the ongoing trade, exhibition, and publication of misattributed, suspect, doctored, and fraudulent works.

The problem of Man Ray fakes has wrongly been thought to have been resolved in the 1990s with

the revelation of the so-called “Man Ray Bokelberg fakes.” Nothing could be further from the truth. Many works in circulation are sophisticated creations, detectable only with *bona fide* connoisseurship and scrupulous research. They are often accompanied by questionable provenance and bear either fake Man Ray stamps or an authentic stamp impression that was applied by someone in possession of an original stamp that had been purloined from the artist’s studio. The sampling of problematic works below underscores some of the recurring questions and highlights critical issues facing collectors and curators today.

“In short, the creation of false Man Rays has been broader and more varied, has gone on for a longer period of time, and has today contaminated more collections and museums than reliance on the original reporting would have us continue to believe.”

The complex and varied character of Man Ray’s photographs, combined with the marketplace’s strong appetite and limited published scholarship, sustain an ideal environment for exploiting both collectors and Man Ray’s legacy. The shadier aspects of the selling of Man Ray photos are common knowledge. Many photograph collectors shy away from Man Ray because of the inherent risks, among which include a seemingly endless flow of editioned late lifetime prints – many of dubious origin, and many with incorrect markings. Posthumously

* Steven Manford is an independent scholar, photo historian, and specialist in the photographs and Rayographs of Man Ray. A Canadian, he is the author of several publications on the stamps of the Man Ray studio, and the forthcoming catalogue raisonné of the Rayographs of Man Ray.

printed photographs made by Man Ray's printer, Pierre Gassmann, are consistent sources of good faith errors and deliberate legerdemain. Gassmann's prints, some good, some not, and some vaguely marked, or not marked at all, are often incorrectly represented as lifetime prints. Problematic authentications attributed to distant family members, former assistants and friends, and the widow herself, Juliet Man Ray, who died in 1991, add even more complexity and thus opportunity for confusion at best and deception at worst.

Added to all of these concerns is the ongoing appearance of fine, never-before-seen genuine Man Ray photographs at art fairs and in galleries that lack any paper trail – no bills of sale, or verifiable provenance. Such works are said to have been purloined from the Man Ray studio and from his widow Juliet Man Ray.¹ Over the years, the art press has poked fun at Man Ray's troubled legacy, exploring issues of authenticity, fraud, legal title, and the seeming passivity of the Man Ray Trust towards policing such matters and pursuing title claims. Michel Guerrin, for example, wrote in *Le Monde* on October 6, 1998 (p. 28) about two *Noire et blanche* prints, under the headline "Experts français et américains divergent sur la valeur de deux Man Ray" (French and American experts disagree on the value of two Man Rays). The question was not "Were they genuine?" In this instance, they most certainly were. The real issue was "Where did these prints come from?"

"The Bokelberg ruse occurred not because the fakes were good. It succeeded because few people could actually tell the difference between a real Man Ray object and a copy. Red flags were everywhere if you looked."

¹ See, e.g., Kelly Devine Thomas, with Nicholas Powell, "The Surreal Legacy of Man Ray," *ARTnews*, June 2002, p. 104.

The pilfering of art from Man Ray's Paris studio on rue Férou pales in comparison to the harmful consequences of the disappearance of many of Man Ray's camera original negatives, including several masterworks. Careful examination of suspect works reveals how the appropriation of the artist's essential raw source material by one or more malefactors has facilitated the making of some of these fraudulent Man Ray photographs. The bulk of the Man Ray archive, given in 1994 as part of the estate donation to the Centre Georges Pompidou, numbering 12,000 negatives, became the basis of the Fonds Man Ray. That archive has been augmented by a donation in 1995 of 1,500 important negatives given by the former assistant Lucien Treillard. A group of 3,000 copy negatives (made after the fragile silver nitrate-based original camera negatives) is said to have been made, but these remain unlocated. Additional original negatives are known to exist outside of the control of the artist's estate and the Fonds Man Ray. The lack of control over the negatives during the 1970s and 1980s made the thefts and the misuse of such negatives easy.

In a cover story for the February 1998 issue of *Art & Auction* magazine (FIG. 1), the late Steven Vincent announced that a large number of "vintage" Man Ray photographs were in fact fakes made well after the death of the artist.² The truth was shocking: many of the photographs had only been printed six years earlier, at the latest, but the works were passed off to collectors, auction houses, and museums as having been printed during Man Ray's first Paris years, covering 1921 to 1940. The headline, placed over a reproduction of a fraudulent Man Ray image of the Marquise Casati, announced: "The Man Ray Sting. How 'vintage' prints were forged and sold to unsuspecting collectors." More to the point, the essay's title began with a single word, "DUPED," in a large bold typeface. Vincent's investigation and article remain the source for documenting what will be known forever as the "Man Ray Bokelberg fakes," so named after German collector and photographer Werner Bokelberg, who had the poor luck and bad judgment to purchase at least sixty such

² Steven Vincent, "Duped," *Art & Auction*, February 1998, Vol. XX, no. 6, p. 80ff.

fake Man Ray photographs. Twenty-plus years have elapsed since that scandal became public. Where are we now?

What is striking is how little has changed. A quarter century ago, new Man Ray photographs were being created and represented as period prints from the 1920s and 1930s. Today, fraudulent prints are still floating around; still in museums; still on collectors' walls; and still being exhibited, published, and offered by dealers and auction houses. In rereading the *Art & Auction* article, one can see that, as groundbreaking as his article was, Steven Vincent erred on three fundamental points. First, he saw the fraud as contained and relatively isolated. What chiefly got reported was a story of how Bokelberg was duped. The bulk of those problematic works were acquired by him between the years of 1994 and 1996, although related material was purchased in 1983. Specific rumors about new problems with Man Ray photographs was a subject of discussion among the trade as early as 1996, but such reporting did not begin to be published until early 1998. Vincent believed that these frauds were the deed of one or two printers, working with a few conspirators, and that the "issue" was that new prints were being passed off as Man Ray photographs made by Man Ray. Not so. Having focused my research and professional practice on the authentication and dating of Man Ray photographs for a quarter of a century, I can say that the problem was – and is – more serious. The fraud didn't end in 1998, nor did it begin with the Bokelberg scandal. Vincent got it wrong because, like most of those "duped," neither he nor the forgers fully understood the Man Ray photograph as *an effectively unique object*. Interpreting these works in terms of image alone invariably results in a misunderstanding of Man Ray's authentic oeuvre.

Fraudulent Man Rays, contrary to Vincent's article, began appearing soon after Man Ray's death, and continued to be fabricated over at least three decades. More importantly, the "Bokelberg fakes" were in fact just one group of problematic Man Ray photographs. The scams involve numerous participants working independently, some using primitive

tools, others more sophisticated. In short, the creation of false Man Rays has been broader and more varied, has gone on for a longer period of time, and has today contaminated more collections and museums than reliance on the original reporting would have us continue to believe.

**"This essay surveys nine photographs.
A few might generously
be described as "dubious"
or "problematic." Most are fake.
Each had once been
represented as by Man Ray ..."**

Secondly, the opinion of the collectors, curators, auction houses, and historians, as cited by Vincent, and taken to heart by him in the *Art & Auction* essay, is that the Bokelberg fakes were first-rate imitations, as good as genuine Man Ray photographs. Quoting and paraphrasing various learned individuals, the fakes are said to have "looked superb" (p. 80); were praised as "exquisite" (p. 83); and some of them, in the opinion of one esteemed curator, were even "better than Man Ray's originals" (p. 122). The art press wholeheartedly echoed the praise for what, to this author today, appear to be clumsy modern copies. *The Art Newspaper* headline of June 1998 about the Bokelberg scandal read, "Magnificent Man Rays too good to be true."³ Steve Vincent accepted the opinions of photo specialists about the quality of the Bokelberg fakes, but those opinions reveal a weak grasp of Man Ray's photography, which made the selling of fakes easier. The Bokelberg ruse occurred not because the fakes were good. It succeeded because few people could actually tell the difference between a real Man Ray object and a copy.

Red flags were everywhere if you looked. There were problems with the cropping of the images,

³ Emmanuel Fessy, "Magnificent Man Rays too good to be true," *The Art Newspaper*, June 1998, p. 8.

with print quality, with the photographic paper, with inept attempts to age the paper, with an excessive toning of the paper, with unconvincing handwriting and signatures, with faked studio stamps, and with suspect provenance. There were even mistakes as to which negative was selected, and questionable choices as to which images were printed. To an experienced viewer, the majority of the fakes, including those acquired by Bokelberg, simply looked wrong. The faked photographs failed to replicate and embody the eye and the hand of Man Ray. Neither the forger nor the photo “experts” acknowledged the creative and practical decisions that Man Ray made as an artist, and as a working photographer. They were oblivious to the significance of the truths concealed in the details of the fakes.

Thirdly, and finally, Vincent’s essay offered itself as a warning, putting the photo world on alert. Vincent assessed the climate, writing that, “if anything, Bokel’s debacle is something of a wake-up call to the photography world” (p. 122). It did induce mild paranoia. I myself can recall how for a while the trade would pull blacklights out from pockets to inspect Man Rays. One would have expected a more rigorous authentication process, with greater transparency, particularly when another photo scandal arrived only two years later. Fraudulent Lewis Hine prints, entirely new photographs marked and represented as lifetime prints, had been appearing regularly for quite some time. The Hine scandal was deftly resolved behind closed doors, with lawyers engaged and financial settlements as the sole remedy. Until then, dealers had been happily selling large quantities of such Lewis Hine photographs.⁴

The Man Ray Bokelberg and the Hine scandals were brief wake-up calls that have gone unheeded, at least insofar as Man Ray prints go. Within the art market, the demand for authentication research of photographs remains limited. The photo market remains the Wild West. One can count on one

hand, for example, the number of catalogues raisonnés dealing with photographs. Interest in photographs has largely focused on the image. The connoisseurship and scholarship required to establish a solid foundation for understanding photographs as objects, especially Man Ray objects, is uncommon. With no criminal investigations or adoption of protocols and best practices by the market to fend off the next scandal, apart from research by paper conservators into photographic papers, it is no surprise that there has been no resolution of the larger questions and challenges surfaced by the known fakes. Certainly, these back-to-back frauds ought to have called into question the qualifications and motives of photography’s “experts.”

For the last twenty years, as a Man Ray specialist, I have regularly encountered fakes. Some were sold by dealers; some sold at auction. More than a few are in important museums; others are in private collections. Some were in the process of being sold when I was brought in for an opinion. Some sit in limbo. A few I turned back; others were removed from a sale when the proper evidence was provided. Try as one might, money has too often informed the final judgment. A few problematic Man Rays did not go to limbo or purgatory; they went to auction instead. But then, dubious works, dubious characters, and dubious activities are the norm when liabilities are limited and the reward for speaking up is even smaller.

This essay surveys nine photographs. A few might generously be described as “dubious” or “problematic.” Most are fake. Each had once been represented as by Man Ray and were largely claimed by the agents to be printed in the 1920s or 1930s. These photographs are known to have been in circulation, or in a private collection, after 1998; that is, after the Bokelberg Man Ray forgeries were public knowledge. With one exception, this author has examined each photograph and undertaken original research.

The discussion below focuses on two specific kinds of scams, and it attempts to describe the evolving practice of manufacturing fake Man Ray photographs. The first example and the more primitive

⁴ See Paul Messier, “Materials Analysis of Photographic Paper,” *IFAR Journal*, Vol. 7, no. 2, 2004, pp. 34–41. See also other articles in this special issue of the *IFAR Journal* devoted to “Authenticity Issues in Photography,” the edited proceedings of an *IFAR Evening* on September 21, 2004.

approach began with an anonymous photograph and an unknown author, or at least where the photographer's name is not found on the photograph. Here the photograph was physically altered to reattribute it to Man Ray. To the photo, a signature and/or a Man Ray name or studio stamp is added. Typically, a vague provenance is created to provide a plausible back story, thus making the work appear authentic.

Most of these questionable Man Rays were printed from his negatives, or from copy negatives after a Man Ray camera original negative, or were printed from a digital file after a known Man Ray image. Each photograph was printed after the death of Man Ray (post 1976), but the work has been marked, manipulated, or altered in such a way as to lead the viewer to believe that the photograph was made during the lifetime of the artist, and, therefore, by Man Ray or the studio of Man Ray. The intent was to deceive; to present what appears to be an authentic, and frequently "vintage" Man Ray photograph. Sometimes the eventual fraud began innocently as a posthumous print (from the original Man Ray negative), which was subsequently reworked, marked, and repositioned. More often, the work was created solely with the intention of posing as a lifetime Man Ray print.

ANTONIN ARTAUD: AN ANONYMOUS PORTRAIT IMPERSONATES MAN RAY

Antonin Artaud, the poet, writer, artist, and actor sat for Man Ray in 1925 or 1926. Four related negatives are held by the Fonds Man Ray, at the Centre Pompidou. Numerous related prints are known. This undated portrait (**FIG. 2**) shows Artaud gazing at the camera with a cigarette in his mouth. The image is soft, lacking detail, suggesting that the film source was a small negative. The verso wet stamp impression gives the name Man Ray and the Paris studio address on rue Campagne Première. In 2011 the owner contacted me, as both the attribution and the authentication of the studio stamp were proving difficult.

While Man Ray broke rules and was open-minded in his approach to photographic processes and

materials, he was a working photographer, and as such, he professionalized his practice. There is a consistent, logical evolution to his work, in terms of film, film formats, photographic papers, and the creation of client work, such as portrait sittings and fashion magazine work. Nothing in the Artaud photograph is consistent with the practices of the studio in the 1920s and does not support the Man Ray attribution. The print size is wrong, being too large to be a typical contact print and yet too small to be a standard Man Ray enlargement. Moreover, it is a soft, flat image, a stark contrast to how Man Ray actually had photographed Artaud, whereby strong studio lighting brought out Artaud's cheekbones, rendering a theatrical, intense figure.

The fraud here is the addition of a skillfully crafted wet stamp (**FIG. 11**). There are no examples of the stamp in use during the lifetime of Man Ray. It is a unique and posthumous impression. I am frequently called upon because of my research on the stamps of the Man Ray studio. In 2006, I published the first small reference guide, with Paris dealer Serge Plantureux.⁵ A second and third edition were later published, the latter in two volumes, titled *Behind the Photo: The Stamps of Man Ray*.⁶ An expanded new edition will be published in 2020. Fake stamps are commonplace.



FIGURE 2. Unknown photographer (formerly represented as by Man Ray). *Portrait of Antonin Artaud*, undated, 16.5 x 11.7 cm (6 1/2 x 4 5/8 in.).

⁵ Steven Manford, *Behind the Photo: The Stamps of Man Ray*. (Paris: Carnet de Rhinocéros jr, 2006.)

⁶ Steven Manford, *Behind the Photo: The Stamps of Man Ray*. (Paris: Collection Clémentine, 2009.)

Claiming an anonymous work as by a famous artist is certainly not unique to Man Ray, or to photography. With the Artaud photograph, the Man Ray attribution seems plausible, thus an ideal gambit, because Man Ray knew and photographed Artaud. But after removing the false stamp, one is left with an anonymous portrait that lacks a signature, or a paper trail.

When a Man Ray is believed to be fraudulent, there are typically a number of problems. With the Artaud, the research and examination were clear: there was no extant corresponding Man Ray negative or contact print; no known close variant, nor other enlargements firmly attributed to Man Ray. Moreover, as already noted, the object itself was not consistent with a Man Ray print in the character of the paper or the size. Research suggests a number of other Paris-based photographers were likely the author, such as, Rogi André or Eli Lotar. Artaud was photographed extensively, but the reason for repositioning this photo as a Man Ray was obvious: portraits of Artaud by Man Ray were well known, and there was a demand for them. While an anonymous portrait of Artaud had value, a previously unknown portrait of Artaud by Man Ray would have been something special.

It would be a comfort to note that slapping Man Ray's name onto some flea market find and sending it to auction was a thing of the past, except it still goes on, even among the large auction houses. The buyer of the Artaud made mistakes. The chief error was that the research was undertaken after the photo was acquired. The stamp on the back, with Man Ray's name, was accepted at face value as authentication. Basic research would have given a collector pause. A wet stamp is the easiest thing to fabricate. Making a perfect copy after an authentic Man Ray studio stamp, however, is tough. Once a fake stamp is revealed, that is a red flag, and it calls the work into question. I believe the owner still owns the work.

PARIS, RUE VALETTE: NOT MAN RAY'S PARIS

Another interesting fake is this large photograph of a Paris street corner at night after rainfall (**FIG. 3**). Based on the silvering in the shadow areas, it is of some age. Although untitled and undated, the street names are pictured. It is the corner of rue Valette and rue Laplace on the Left Bank. On the verso, in the bottom right corner, is a wet stamp impression with the name Man Ray and the Paris studio address of Val-de-Grâce (**FIG. 4A**). At the bottom left is an inventory number. There is little information attached to this work. In the same collection is a companion print of another Paris street, with the same studio stamp, and an inventory number, in the same hand. Those numbers suggest that the works were in a dealer's inventory in 1989.

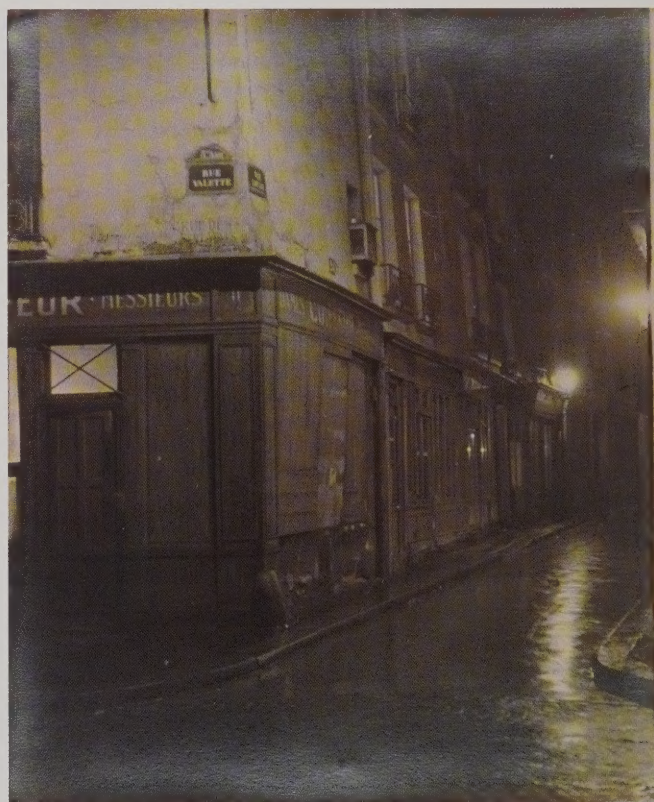


FIGURE 3. Unknown photographer (formerly represented as by Man Ray), *Paris Street Corner (Rue Valette and Rue Laplace)*, undated, 29.8 x 24.1 cm (11 ¾ x 9 ½ in.).

When one speaks of Man Ray's "eye," we are characterizing what he looked at and how he photographed that which appealed to him. Just over half of his life was spent working and living in Paris. Man Ray knew Paris. He was no tourist. This street scene is not Man Ray's Paris. It is a beautiful image, a romantic view of old Paris with narrow streets and worn, unsteady buildings. One is seduced by the image, which is integral to the con. However, Man Ray made few pictures of Paris at night, and even fewer that document "old Paris." When he did photograph the city, he rarely made enlargements. Most of the reproductions of Man Ray photographs that one sees of Paris are in fact posthumous prints made by Pierre Gassmann, made from Man Ray's negatives.

Man Ray would have avoided making a photograph of this nature, unless it was invested with Surrealism's mordant energy. It is reminiscent of the work of Eugène Atget, whom Man Ray knew. The theme of Paris at night was a subject being explored by a contemporary, Brassai, who in 1933 published the classic photo book *Paris de nuit*. Once Man Ray established a studio in Paris, he became uniquely Man Ray. While photographers drew inspiration from him, his photographs rarely drew upon the themes and styles of those around him.

**"Man Ray knew Paris.
He was no tourist.
This street scene
is not Man Ray's Paris."**

It is not instinct or even an understanding of the artist that arouses suspicion regarding this photograph. There is an accumulation of awkward details. While the paper is old, it is wrong. It is a heavy paper with a strong tint to it. Man Ray preferred a semi-matte paper with a cool neutral hue, and with the exception of client work, textured papers were avoided. Along the right edge, the margin of the negative is visible, along with

a slim, unexposed area of paper. This was not the practice of Man Ray's studio. The image would be flush to the edges, and neatly trimmed. The verso settles the question. The wet stamp in the verso corner reads: MAN RAY - 8 RUE / RUE / DU VAL-DE-GRACE / PARIS 5e - FRANCE / DANTON 92-25 (FIG. 4A). The information is correct, and in the layout, typeface, and font size the stamp appears to be an authentic stamp (catalogued as Manford M9). But, it is an imitation after the original. The layout is slightly off, and the font is thicker than Man Ray's stamp. The authentic Val-de-Grâce stamp (FIG. 4B) is

illustrated next to the fraudulent wet stamp to allow for comparison. This problematic stamp appears on a number of dubious Man Rays.

The street scene was attractive on its own, but the false stamp added value in claiming it to be a Man Ray. When I researched this work, I could find no corresponding negative, or variant negative, or contact prints, or enlargements. In fact, I have never seen this type of photo paper used on any Man Ray photograph. The false stamp applied to the anonymous work, aside from being fraudulent, raises another red flag. The Val-de-Grâce address was Man Ray's studio from mid-1935 to mid-1937. Except for his contract with *Harper's Bazaar* magazine, Man Ray was doing little photography at this time, turning his attention back to drawing and

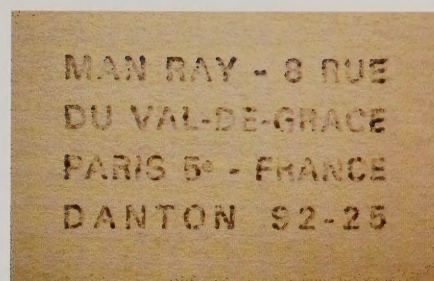


FIGURE 4A. Fake Man Ray stamp, giving the address of Man Ray's Val de Grâce studio, found on the verso of Figure 3.

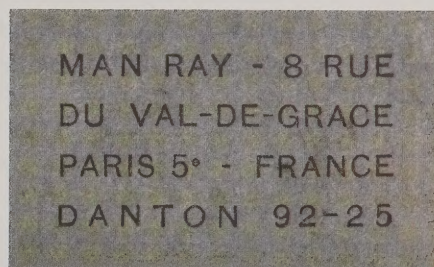


FIGURE 4B. Wet stamp detail of an authentic Man Ray stamp giving the address of his Val de Grâce studio. This stamp was in use from mid 1935 to mid 1937. Fraudulent versions of the stamp are known.

painting. Such a print being made during this period is unlikely. So the date indicated by the stamp, offering a narrow two-year window, was not a good choice. Understanding the timeline, and Man Ray's career arc, should have raised these queries. The error of the collector was to accept the information conveyed, without question.

The person who had this fake stamp fabricated knew a good deal about Man Ray. The stamp dates to no later than 1989. There were no published stamp inventories at that time. The individual had to have looked at Man Ray's studio stamps. It is my belief that it was a dealer, probably in Paris, who knew enough to alter the work and craft a plausible enough story to reposition it as a Man Ray. This photograph is part of a significant Man Ray collection. I was engaged to research the collection. The owner is aware that the photograph is not by Man Ray.

JACQUELINE: POSTHUMOUS PRINTS DRESSED UP AS VINTAGE

In 1995, at the same time when "vintage" Man Ray photographs were being minted for Werner Bokelberg and others, and while anonymous photographs were being tarted up and repositioned for sale as Man Rays, an entirely different and bolder approach to faking Man Ray photographs was going on. These new imitations were appearing with frequency on gallery walls and at auctions. And they still are.

In the photograph *Jacqueline* (FIG. 5), Man Ray's red-headed model is shown nude above the waist, her left arm raised and her right arm across her chest. Her long hair dominates the upper half of the image, which has an overall coarse grain pattern. Its tonal values are reversed, thus rendering a slightly disorienting composition akin to a large paper negative. On the verso is the wet stamp MAN RAY / PARIS.

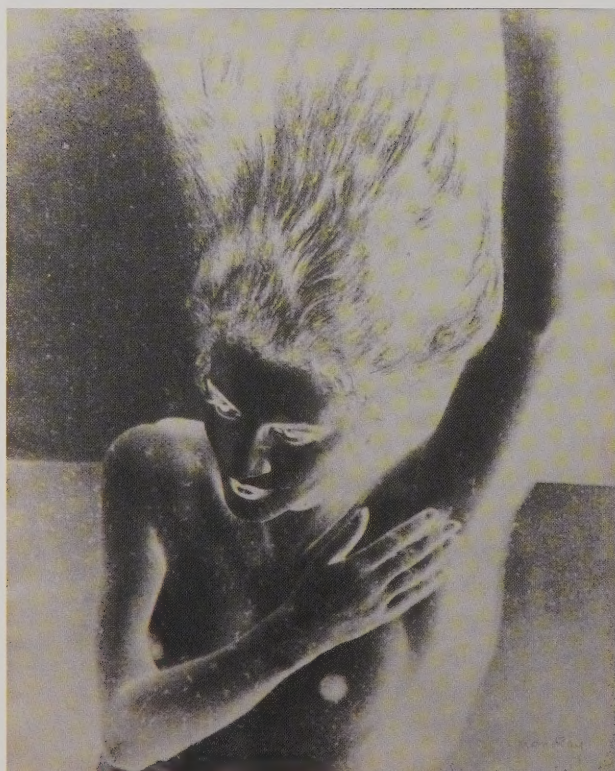


FIGURE 5. A purported Man Ray *Jacqueline*, circa 1930 (film positive), printed after 1976, 30.4 x 21.1 cm (12 x 9 ½ in.). Sold to a collector as a vintage Man Ray photograph.



FIGURE 6. Authentic Man Ray photograph, *Jacqueline*, circa 1930 (film positive), printed between 1930-35, 29.1 x 22.4 cm (11 ½ x 8 ¾ in.). © Man Ray 2015 Trust / ARS, NY / ADAGP, Paris.

Man Ray published the image in his classic 1934 book, *Man Ray Photographies 1920-1934 Paris*. Several period prints are known. One such print is

**"The red flag is not just
that this print is identical to those made
posthumously by Gassmann;
nor is it the posthumous stamp, nor the
unconvincing signature.**

**The crucial mistake is that Gassmann printed
from the wrong negative."**

illustrated here (FIG. 6 and *Journal* cover). At the end of 1931, Man Ray made up small prints and sent them out as his New Year's greetings card. Among those surviving cards is one he sent to Gertrude Stein. The Fonds Man Ray, Centre Pompidou holds the camera original color positive transparency, a variant positive, and two black and white copy negatives made from the first transparency. The photograph is typically titled *Jacqueline* or *Jacqueline Goddard*, although at that time she may have been married to the artist known as Mayo, and her maiden name was Barsotti. *Jacqueline* was acquired by an American collector. In 2012 I was asked to undertake an assessment of the print, as it had passed to an estate and a valuation was needed.

Over the years, I have examined several *Jacqueline* prints, the earliest made between circa 1930 and 1935. This particular print resembled only one of those, a posthumous photograph made by the printer Pierre Gassmann, of the celebrated Paris photo lab Picto. Gassmann, as already noted, was one of the printers Man Ray used, starting around 1958. After Man Ray's death, sometimes with the blessing of his widow Juliet, other times at the direction of Man Ray's former assistant Lucien Treillard, Gassmann continued to make prints from Man Ray's negatives. These were occasionally used in Man Ray exhibitions, but they also began appearing for sale, usually at smaller auctions. By 1994 the proliferation of Gassmann Man Rays was a controversial subject. Many prints were vaguely marked, or not marked at all. Some people questioned the

legitimacy of the enterprise and the right to claim the photographs as Man Rays. In January 1995, *The Art Newspaper* opened up the debate with an article

titled: "Beware your Man Ray photographs: Prints made after his death are appearing on the market" (p. 32). Gassmann made excellent prints, but not always, and on occasion he failed to duplicate Man Ray's original printed composition.

The troubling aspect was the lack of clear identification of the posthumous prints. It would in time allow for sales "puff," legal yet in certain

situations, misleading. For example, in October 2014, one of the smaller auction houses sold a print of Barquette, the legendary female impersonator from Texas. In my opinion, it was clearly a posthumous print with a single posthumous MAN RAY / PARIS stamp on the verso. The print date was given as circa 1970s. Man Ray died in 1976, and Gassmann was making such prints from 1977 until 1995. The date range given implied that the work could have been made during the lifetime of the artist, when there was no basis for making such a conclusion. Such elision of the facts generated healthy bidding.

REPOSITIONING THE POSTHUMOUS PRINT

Of course, the inevitable happened: posthumous Gassmann prints started to be represented as lifetime prints. They would at times be described as later-made prints from the 1960s. These sold well, attracting minimal scrutiny. Worse, other prints were claimed to be "vintage," and, remarkably, a signature in the style of Man Ray was added, heightening the deception. The *Jacqueline* illustrated here is one such example. By and large, Gassmann prints are of well-known Man Ray images, so there was already a recognition factor, a kind of authentication in that the print had assuredly been made from an actual Man Ray negative. The very same posthumous prints were also reproduced in countless Man Ray monographs, again conferring status to them, even when Gassmann printed

an image with a different cropping than Man Ray. It was easy to be taken in when publishers were including them in books on Man Ray.

In *Jacqueline* the photograph had a signature added in the lower right corner. On the verso was the name MAN RAY and PARIS. No Gassmann stamp was added, even though two such stamps had been created specifically for marking posthumous Man Rays. There was no mention that the print was posthumous. A Swiss gallery later offering the print for sale claimed that it was the “only existing uncropped” image made from the “full negative.” What was regarded by the well known Zurich photo gallery as a unique print, was, in fact, just about the opposite. All of Man Ray’s prints of this image are exactly the same: tightly cropped, the left edge cropped to Jacqueline’s right arm, the bottom edge cropped to the breast, and the right edge to just inside her left forearm (FIG. 6). This print, on the other hand (FIG. 5), is uncropped; its maker had no sense of Man Ray’s ruthless eye and his ability to bring the essential image forward.

“Experience suggests that if there is no provenance information or paper trail, there is a problem.

The best defense when buying Man Rays is to ask questions and demand documentation.”

The red flag is not just that this print is identical to those made posthumously by Gassmann; nor is it the posthumous stamp, nor the unconvincing signature. The crucial mistake is that Gassmann printed from the wrong negative. Once again, this malefactor’s “mistake” was not understanding Man Ray’s complicated working process. The original negative is a color positive transparency. The manufacturer has been identified as Lumichrome, but it might have been Lumière Filmcolor, an autochrome film process. It is believed that Man Ray’s intention was to produce color prints, but the results of the sitting were apparently unsatisfactory. Looking to salvage

the image, he made a copy negative using black and white film. Reversal printing was seen in the late 1920s. This must have been Man Ray’s thinking as he made a second copy negative from the first, rendering a black and white positive image. The prints Man Ray produced of *Jacqueline* came from this second copy negative, evident when comparing the copy negative to those prints. The copy negative was retouched, notably in the lips. The effect is important. In the authentic prints, the result is a more even and abstract white contour of the lips. In the Gassmann prints made from the unretouched color positive, the center of the lips is black. Examining the color transparency also explains something else peculiar about this fake. Small white flecks are visible. They are a result of the deterioration of the color film itself. This damage would not have been present in the 1930s. The print had to have been made *after* the deterioration had occurred. Therefore, the print is recent.

No one was able to provide any provenance for this work. Experience suggests that if there is no provenance information, or paper trail, there is a problem. The best defense when buying Man Rays is to ask questions and demand documentation. Collectors should look at lifetime and posthumous prints and their versos and educate themselves about the papers used. Had this been done, it would have been obvious that this print looked nothing like the accepted period prints from the 1930s, but it did look strikingly similar to the posthumous versions. All parties failed to acknowledge the MAN RAY / PARIS stamp (Manford M32) found on the verso as posthumous.

THE PRIMACY OF MATTER OVER MIND: A SUPERLATIVE MAKEOVER

Among the most compelling of Man Ray’s solarizations, *Primacy of Matter Over Mind* (*Primat de la matière sur la pensée*) is variously dated between 1929 and 1932 (FIG. 7). The model is a nude figure stretched out on the floor of Man Ray’s Montparnasse studio, her left arm raised, her right hand resting on her breast, and eyes closed. The photo was extensively published in the 1930s, in such journals as: *Unu* (Bucharest), *Zijeme* (Prague),

Photographie (Paris), and *Le surréalisme au service de la révolution* (Paris). Period vintage prints are rare. The camera original negative is held by the Fonds Man Ray, at the Centre Pompidou.

In 2014, I was asked, along with a conservator, to examine a print that was in the collection of the noted photographs collector and curator Manfred Heiting. It was being sold through a well known New York photo gallery. The gallery described the work as a “vintage gelatin silver print flush mounted to vellum.” On the verso, at the center, was a wet stamp with Man Ray’s name and the Val-de-Grâce address. At the bottom was an inventory number. A pencil notation read: “Ex Collection Leon Pierre Quint.” The provenance given was curiously short. The photograph, one was to believe, went from Man Ray to a Leon Pierre-Quint, to Manfred Heiting. At the end of the day, a report was not needed. The story of this photograph quickly fell apart. The picture went back to the owner, and the money paid was returned. Disaster averted.

As a fake, upon a casual inspection, this Man Ray photograph was exceptional. It was a good print and generally consistent with the composition of the early known prints. It was even retouched, thus concealing some of the distress on the negative used. The sensual quality of the image was enhanced by the photographer’s controlled use of the sabatier process, a process carried out during the processing of the negative that creates dark



FIGURE 7. Purported Man Ray, *Primacy of Matter over Mind* (*Primat de la matière sur la pensée*), ca. 1929-32 (negative), printed sometime after the death of Man Ray, 20.6 x 29.2 cm (8 1/8 x 11 1/2 in.). The photograph was represented by the seller as an early print by Man Ray.

contour lines and a selective reversal of the tonal scale. The photograph was not signed or dated – here the fabricator was smart. Only Man Ray knew how to sign his name. Everyone else gets it wrong. The faker’s error, however, was in overreaching.

An initial red flag was the assembly itself: being dry mounted and affixed flush to a board was odd. The board may have been added to cover up what was on the verso of the print. One working assumption was that this was another doctored posthumous Pierre Gassmann print. The surface of the paper was not unlike that of Gassmann’s. It seemed like a recent print, in part because of the lack of silvering. It was also possible that the affixed mount was covering up the Agfa brand back stamping logo, which was found on some fakes, including many Bokelberg prints.

The Val-de-Grâce Man Ray address stamp, at first glance, looked fine. In the stamp books it is

catalogued as *Manford M9*. What one had here, it turned out, however, was an imitation of that stamp. It is the same fake stamp affixed to the photo of the rue Valette street corner (**FIG. 4A**). The intent was to make the print appear to date from the mid 1930s. Casual blacklighting of the print indicated that optical brightening agents were present in the photographic paper. This dated the paper to not before circa 1955, and further confirmed that this was a relatively recent fraudulent print or a posthumous Gassmann print.

The fake stamp and the later date of the paper, combined with the timing of Léon Pierre-Quint's death soon after in 1958, undercut the claimed provenance, despite Quint having been a publisher in Paris of Surrealist books. Using the name of the long deceased Pierre-Quint in the provenance was an inspired choice. Since it remained unclear where this particular print came from, if not Pierre-Quint as claimed, the next best step was to identify where else a Quint to Heiting provenance might be found. In 2004 The Museum of Fine Arts in Houston acquired from Manfred Heiting one of Man Ray's early portraits of Marcel Duchamp.⁷ That provenance record describes the print as acquired from Galerie Octant in 1988 and as having come from the collection of Léon Pierre-Quint. To date, I have not examined that MFA Houston print to ascertain its similarity, if any, to the *Primacy* print. The appearance of a Pierre-Quint provenance does beg the question: If one photograph was claimed to have been the property of Léon Pierre-Quint and revealed to be neither a Man Ray, nor verified as being owned by Pierre-Quint, might it not hold true for other Man Ray prints said to have once been owned by Pierre-Quint?

To summarize: the stamp had been faked; the provenance was false and does not go back to the lifetime of the artist; the mounting of the print was anomalous; the paper did not appear "old," the paper contained optical brighteners, and the paper

did not exist before circa 1955. Nonetheless, much research still remains to be done on this photograph. To this date, it remains unclear whether the *Primacy* print was a posthumous print made by Pierre Gassmann or was made by someone else to deceive. Unfortunately, my efforts to study a large collection of Gassmann prints held in the Fonds Man Ray at the Centre Pompidou have been stymied since 2017.

There are few institutions where one can see Man Ray Gassmann prints. A few can be viewed briefly from time to time at the smaller auction houses. The Centre Pompidou has a collection of one hundred posthumous Man Ray Gassmanns. For many years, I have documented the works in the Fonds Man Ray with the full support of the artist's estate and copyright holder, as the Man Ray Trust has recognized the role object-based research plays in authentication and in the identification of problematic works. In November 2017, given the frequent appearance of altered and misrepresented Gassmann prints, my plan was to photograph this collection to create an image inventory against which dubious works could be compared, as is part of my practice in general. For unknown reasons, I was informed by the head of the Photographs Department that I would not be allowed to document the Man Ray Gassmann prints. This was an unexpected and curious turn of events given the respect previously accorded to the estate's droit moral inherent in its request that I be allowed to conduct the necessary object-based research and photography of the Man Ray works there.

I have yet to gain access to the Pompidou Gassmanns. What a vital resource these posthumous prints could be for curators, scholars, and collectors. In my opinion, the Pompidou is remiss in its duty as the custodian of the Fonds Man Ray. It is one thing to admonish the trade for not doing or supporting research. It is another matter entirely when a museum restricts the documentation of Man Rays paid for by the French taxpayer so as to be available to the public and to facilitate research that preserves the integrity and understanding of the artist's oeuvre. Such limitations contribute to the problem we have with Man Ray, that even

⁷ In the early 2000s, the Museum of Fine Arts, Houston purchased a collection of approximately 4,000 prints from Heiting, which have been housed in the MFAH collection since 2004. Parenthetically, in 2012, the museum purchased thousands of photography books from Heiting, about 24,000 of which were destroyed in the California wildfires that also took Heiting's home.

museums stubbornly refuse to pay close attention to the object. The *Jacqueline* print and the *Primacy* print are two small examples of how weak our eyes are. A proper dialogue with the Man Ray Gassmanns is required to understand what such prints look like. Otherwise, mistakes will continue.

Consider the following example: Many of the doctored Gassmann prints I have seen have appeared in Paris in Hôtel Drouot auction sales. Others have made their way to New York. One such print is Man Ray's *Self-Portrait With Studio Camera*, the negative dated circa 1932, and the printing date being represented as "1960s." It was to be sold at a Phillips Photographs sale, in New York, on April 1, 2014. It had one of markings of a Gassmann Man Ray and had the addition of a suspect signature. Although it appeared in the sales catalogue as Lot 70, the auction house withdrew it because of the research I made available, including images of identical Man Ray Gassmann prints. The Phillips print had previously been sold at a Drouot sale at Binoche et Godeau in 1992. It was the digitals of the related Gassmanns that made it possible to understand the true character of the *Self-Portrait*.

The *Primacy* print was returned to Manfred Heiting. The discovery of the truth about the photograph must sting. To fool the renowned eye of a collector such as Manfred Heiting attests to just how clever certain fraudsters can be. I hope that he was able to return the photograph to the dealer who had sold it to him.

TWO RAYOGRAPHS: EARLY MANUFACTURED FAKES

A Rayograph is a kind of a photogram. The image is typically made without a negative, with the objects to be traced by light laid upon the photographic paper, exposed, then the paper developed. Rayographs are unique unless a subsequent negative is made. The first photograph is the original Rayograph.

In the pair of Rayographs (FIG. 8 & 9), the first image – the presumed original Rayograph – is a simple silhouette of a hand holding a mesh coil. The second image is the same, but the values are reversed. The latter was presumably made by con-

tact printing the original with a sheet of photo paper. One may assume that these were intended as a diptych. On the verso of each print, in the upper right area, is the inscription Man Ray 1922. In the bottom right of each print is a wet stamp with the name of Man Ray and the rue Campagne Première studio address.

In the early 1990s, I began preparing a catalogue raisonné of Man Ray's Rayographs. The Man Ray Trust, and Juliet Man Ray's brother, Eric Browner, signed off and supported this ongoing research. As a result, these two Rayographs were not new to me. I had made the acquaintance of their owner, Gérard Lévy (1924-2016), several times and had visited his gallery in Paris. He was involved in problematic Man Ray sales and was entangled in the Bokelberg fakes, although his role was unclear. Even he had expressed to me some doubts about these two Rayographs.

"The issues of dating and authentication are different with Rayographs. They exist as a unique object unless a negative was made."

After his death, his photograph collection was to be auctioned on December 20, 2016 at Millon, in Paris. The catalogue, titled: *Gérard Lévy / 17, rue de Beaune, Paris - Photographies de Collection l'Excellence d'un Regard*, was published before I arrived to look at the Man Rays. The estimate for the two Rayographs (Lot 94) was 150,000 to 200,000 euros, which was a bargain.

Nothing in the auction catalogue spoke to the question of the authenticity and uniqueness of these photographs. Gently, I raised concerns but declined to call them fakes. I had given no indication that the works would be included in the catalogue raisonné. What was evident was that no one was willing to vouch for them. I suggested that a few works should be sent to the photo conservator Paul Messier, in Boston, to have the papers examined. I proposed that fiber samples be taken by Messier

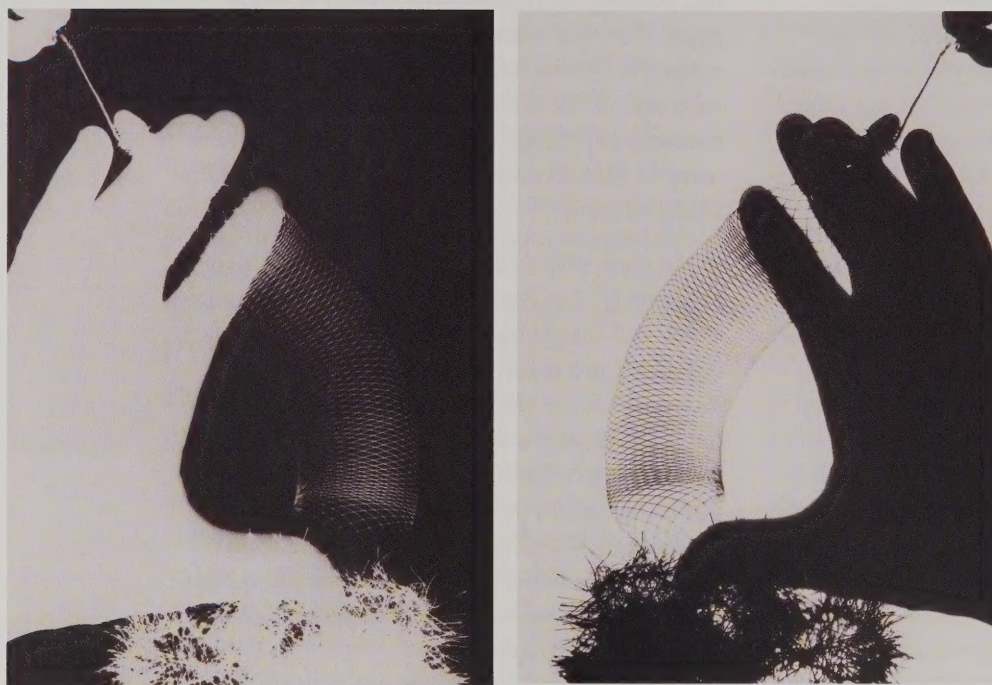


FIGURE 8 & 9. Two fraudulent Man Ray Rayographs (two prints, one “positive,” one “negative”), 1922, (i) 23.6 x 17.5 cm (9 $\frac{3}{16}$ x 6 $\frac{7}{8}$ in.) and (ii) 23.4 x 17.5 cm (9 $\frac{1}{4}$ x 6 $\frac{7}{8}$ in.). Formerly, Coll. Gérard Lévy. Unsold at the 2016 estate auction (Lot 94).

to address the manufacture date of the papers. The next day I sent the specialist an introduction to Messier. That was the last time I heard from anyone at the auction house. The samples were taken. The results yielded one surprise: Messier’s report on the fiber analysis was completely suppressed.

The issues of dating and authentication are different with Rayographs. They exist as a unique object unless a negative was made. The archive that one can draw upon is comparatively small. The auction catalogue entry was concerning. Exhibitions and publications were cited, but the earliest published mention of these works was left out. At least one if not both works were included in the *Man Ray Photographs* exhibition held at the Centre Georges Pompidou from December 1981 to April 1982. In the English version of the catalogue, published by Thames and Hudson in 1982, the reversal image is reproduced (p. 139). Therefore, the works existed by 1981.

Drouot auction on November 16, 1983, held under the title *Précieuses Photographies de Man Ray*. The sale’s expert was Gérard Lévy. Vincent seems unaware of another Man Ray sale the previous summer at Drouot, held on July 2, 1982. That sale, *Man Ray Photographies*, featured celebrated images, such as, *La Prière*, *Coat Stand*, *Self Portrait*, and portraits of Meret Oppenheim, Lee Miller, and Pablo Picasso. These photographs were said to be fraudulent, as were those in the 1983 auction. The expert in that sale was also Gérard Lévy. Going back a year, to 1981, the two Rayographs were on exhibit in the Centre Pompidou.

The works look like imitations of early Rayographs. The clue is that the photo paper dimensions are consistent with the standard paper size used by Man Ray in his early 1922 Rayographs. This is no mere coincidence. Whoever made these had studied Man Ray’s Rayographs, but the selection and arrangement of the objects as a composition is weak. Two features are missing in these Rayo-

Photograms were made by nearly everyone, from artists, to amateurs, to children. Were these anonymous prints that were doctored? Or were these made after the death of Man Ray? The provenance stated that the pair of works came from the collection of Jean Petithory, a “ami de Man Ray” sometime between 1960 and 1965. However, there is no evidence to support this, and the reputation of Petithory is as problematic as that of Lévy himself. I deduced that the works were carefully crafted to look like Rayographs made in 1922.

Stephen Vincent cites as an early iteration of the Bokelberg forgeries a small

graphs. One is the use of three-dimensional objects in the making of Rayographs, which, with Man Ray, allowed for the contours and shapes recorded to dissolve and distort – at times rendering a mysterious phantom image. These photos, by contrast, are flat silhouettes. Secondly, Man Ray typically removed various objects at some point during the exposure, thus rendering midtones and grays. Here, by contrast, we have stark graphic images made by a single exposure.

Moreover, the objects used in these works are not found in any authentic Rayographs. Where there is one Rayograph, there are normally variants. Using the same small group of objects, Man Ray might go into the darkroom and create four or five Rayographs. He would vary the objects and their relationship on the photo paper. Man Ray used metal coils and springs in his Rayographs, but in these two works, a fine mesh is used instead.

The markings on the versos of these two works are also problematic. Each work is inscribed in pencil near the top right verso corner, *Man Ray 1922*. But Man Ray did not sign and date original Rayographs in the upper corner. The handwriting is also suspect. I have seen the same markings in the same location on the verso of a modern copy print that was once falsely represented as an original Rayograph.

The auction house described the wet stamp as the “author’s stamp.” Again, not true. Enthusiasts armed with the Man Ray stamp books suggested it was the fraudulent posthumous stamp created by Lucien Treillard. Catalogued as Manford M28, that stamp is a copy after an authentic rue Campagne Première address stamp. The specialist had not noted an issue with the stamp, although, given Gérard Lévy’s long entanglement with Man Ray forgeries, including the Man Ray Bokelbergs (where he vouched for some prints), one would assume that a closer vetting was due. What is on these versos, however, is not Treillard’s stamp. These stamp impressions are actually imitations of the Treillard stamp. In this variation, the font shapes are slightly soft, notably in the “bis.” I have encountered this stamp on false Man Rays of the Bokelberg era. The person who stamped certain Man Ray Bokelberg prints also stamped these two photos.

TWO RAYOGRAPHS: SCIENCE SUPPRESSED

When I received no replies about Paul Messier’s reports on the Rayographs, I asked friendly collectors to make the requests in their names. *They* got replies from Milon. The assistant wrote after one request: “Please find below the rectifications that we have made following extensive research on lots 93 and 94.” The creation date of the Rayographs (Lot 94) was moved from 1922 to “circa 1955.” Lot 93 was another problematic Man Ray. There was no further explanation. No one was given the opportunity to review the report. Because of his contract with the auction house, Messier could not give me his reports but said in an email to me that “there is generally no incentive to share my findings when the news isn’t good.”

It was easy to see through this behavior. On the auction house website, the entry for Lot 94 had been revised. The date was changed to circa 1950. Curiously, the Milon assistant had replied to one request for information with a revised date of circa 1955. The earlier date made little sense, but the circa 1955 date did. Based largely on Messier’s pioneering research, circa 1955 is the earliest date in which optical brightening agents begin to appear in commercial photographic papers. This leads me to believe that Messier found optical brighteners in the Rayographs.

The new dates raised serious questions, never addressed. Instead, the auction house printed a statement asserting that, “These two prints are of a unique nature and are essential to Man Ray’s work. Their importance is undeniable.” How so? If the paper dated from 1950 onward, which it did not, were they asserting that the works were copies of Rayographs, or were they claiming that they were original unique works made sometime after circa 1950? What to make of the suspect handwriting with the 1922 date? Did Man Ray get the date wrong? Man Ray would not take a later-made pair of Rayographs and date them 1922. If these were copies after the originals, why have the original unique Rayographs never been located? If they are copies, where are the negatives that would have had to have been made? No negatives are held by the Fonds Man Ray.

The December 20th sale date came. The marketplace has a way of dealing with difficult photographs and

with auction houses that cannot defend what they are selling. The estimate had been greatly reduced to 30,000 to 50,000 euros. The bidding opened at 22,000 euros, and it went to 28,000. The works were bought in.

There are lessons to be learned here. Even with science and scholarship working together, there will be those looking to manipulate facts and corrupt our understanding of what is true. When reports are prepared, be it a condition report, a conservator's treatment report, a commissioned research report, or an analysis of paper, one should demand copies and read the reports closely. If an auction house or a dealer refuses to share a report or research, simply walk away.

It is not just the trade at fault. Several museums, in London, New York and Paris, had either exhibited or published these works. This sort of validation helps to convince collectors that a photograph has been fully vetted—and is authentic. Among the monographs used to prop up these works was the book *Man Ray Rayographies*, by Emmanuelle de l'Ecotais (2002). It accepted these works as unique Rayographs. It is an indictment of our museums and curators that so many made use of these fakes and none saw any problems.

A SAMPLING OF FAKE MAN RAY ADDRESS STAMPS

As must already be obvious, there are numerous fake Man Ray stamps. Illustrated here together are six stamps featuring Man Ray's rue Campagne Première studio address (**FIGS. 10-15**). Only one stamp is authentic (**FIG. 10**). It was used by Man Ray until he gave up that studio in mid 1935. The second stamp (**FIG. 11**), without the arrondissement (XIV), is fraudulent. It is found on the Antonin Artaud photograph (**FIG. 2**) discussed above. The third stamp (**FIG. 12**) is fraudulent. It was fabricated by Man Ray's former assistant Lucien Treillard after the artist's death, and he – and he alone – used it extensively. (Stamp Manford M28 is discussed in *Behind the Photo*.) **FIGURE 13** is an imitation Treillard stamp, which is found on some of the false Bokelberg era Man Rays. **FIGURE 14** is another, but

weaker, imitation of the Treillard stamp. Notably, the “bis” spacing is loose, and the font size is too large. **FIGURE 15** has been found on problematic photographs. Only the Treillard stamp is catalogued in the stamp books. A number of fake stamps, including name and studio stamps, will be included in the forthcoming edition of my stamp book.

MAN RAY OR A SELF PORTRAIT: AGFA PAPER

In 2018 I examined a large Man Ray collection. Included was a photograph of Man Ray seated by his desk in the Campagne Première studio and holding a wooden mannequin (**FIG. 16**). In the lower right corner, in pencil, was the notation Man Ray. On the verso, in the bottom right corner, was a wet stamp with the name Man Ray and the Val-de-Grâce studio address. The Fonds Man Ray holds the corresponding camera original negative. This image was unpublished during Man Ray's lifetime, and no other prints have been located. This photo entered the private collection in the 1980s or early 1990s and was included in a traveling exhibition some years later. It was published on that occasion, but no other documentation has been located.

At first, the photograph did not seem unusual. In fact, this is an impressive forgery. Previously catalogued as *Autoportrait*, I knew this to be a small mistake, as it was casually composed by another, and the exposure was made by another person. But the sitter was clearly Man Ray, and that initially made the photograph plausible. Man Ray did, at regular intervals, photograph himself, carefully burnishing his image.

What finally struck me as “off” was that Man Ray was smiling, which was not characteristic of Man Ray or his self portraits. It is rare to find a photograph of him smiling. In her unpublished memoirs, Jacqueline Goddard, Man Ray's model (in **FIG. 6**), wrote: “He always seemed to be meditating, and was seldom light-hearted. It was a great pity that he did not smile a lot. That little grin of his changed him altogether.” He wanted to be regarded as a serious artist. Man Ray simply would not have enlarged this image because it was an unflattering portrait,

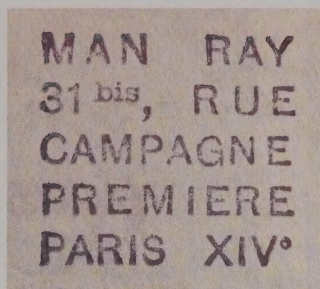


FIGURE 10. Wet stamp, detail of an authentic Man Ray rue Campagne Première studio stamp. (See: Manford M6; *Behind the Photo*, 2009.)

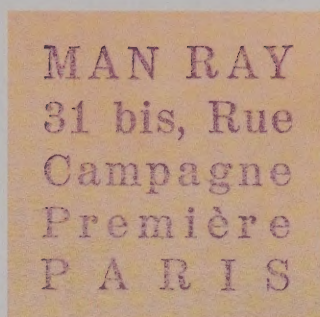


FIGURE 11. Wet stamp, detail of a fraudulent rue Campagne Première studio stamp, found on the verso of Figure 2.

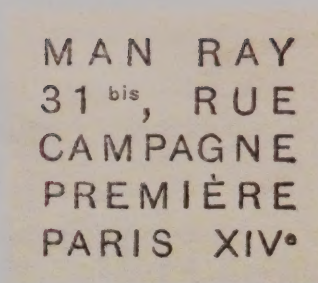


FIGURE 12. Wet stamp, detail of a second fraudulent rue Campagne Première studio stamp, created by Lucien Treillard after the artist's death. (See: Manford M28; *Behind the Photo*, 2009.)

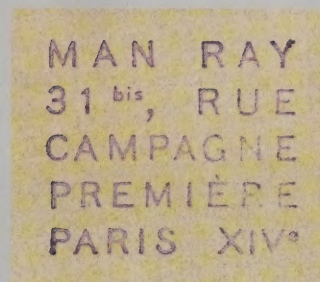


FIGURE 13. Wet stamp, detail of a third fraudulent rue Campagne Première studio stamp; copied from the Treillard stamp.

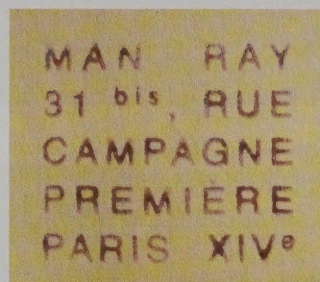


FIGURE 14. Wet stamp, detail of another weak imitation after the Treillard stamp



FIGURE 15. Wet stamp, detail of a fifth fraudulent rue Campagne Première studio stamp, which is found on a number of problematic photographs, including works enhanced using imaging software.

inconsistent with his desired image, and it was a weak composition. Rather than being an *Autoportrait*, my opinion was that the creation of the negative was for personal use only.

There is a rigor to Man Ray's finished photographs, and this composition lacks rigor. The subject is not even in focus. Comparing the print to the camera original negative, the photo is slightly cropped. Had Man Ray printed this image, or given instructions to his assistant, the visual distractions – the furniture on the left, the desk on the right, the legs, the coat, hat, the Rayograph on the wall – would have been excised. An authentic Man Ray enlarge-

ment would focus on the sitter and the mannequin he is holding.

The print was not made long ago, as the printed image attests. The negative used is distressed; it has scratches, blemishes, stubborn dust and dirt marks. What has been printed was made from a neglected negative, as it looked after Man Ray died, and before it was acquired by the Fonds Man Ray. If the negative was made circa 1927, as proposed by the Fonds Man Ray, and printed in the 1920s or 1930s, the negative would have been in reasonably pristine condition. Another red flag is that no effort was made to clean the negative, nor retouch the print.



FIGURE 16. Print wrongly said to be a Man Ray *Auto-portrait (Self Portrait)*, circa 1927 (negative), 22.8 x 29.1 cm (9 x 11 7/16 in.). The location of the sitting is Man Ray's studio at 31 bis, rue Campagne Première.

The studio process would have entailed an assistant retouching the print. This photograph does not reflect the working methods and standards of Man Ray's studio.

Moreover, the autograph in the lower right corner is weak and unconvincing. As already noted, the verso features a Val-de-Grâce studio address stamp. On close inspection, it looks like stamp *Manford M9*. It is not evident whether it is the original period stamp being used posthumously or if it is an identical copy after the original. That disturbed me more than the photo that almost fooled me.

A NOTE ON AGFA PAPERS & THE BACK PRINTING

Also on the print verso is the back printing by the paper manufacturer Agfa (**FIG. 19**). Agfa paper of recent manufacture was the downfall of the Bokelberg Man Rays. Testing at the Agfa Bayer labs in 1997 confirmed that none of the tested Bokelberg prints could have dated from the 1920s or 1930s. The Eureka moment was short-lived, for the faint logo could easily be sanded off. The difficulty in

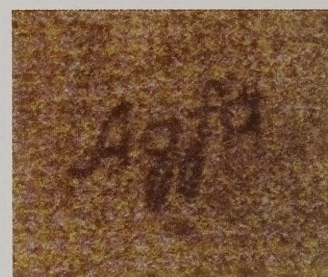


FIGURE 17. A detail of the verso of Figure 16 showing the Agfa photo paper manufacturer's logo. The faint image has been digitally enhanced here.

addressing the Agfa paper situation is that Man Ray had at least one printer, Serge Béguier, who did use Agfa papers, and so one finds perfectly authentic editioned photographs, and individual prints from the 1960s and also during the last years of Man Ray's life, printed on such papers.

The correct assessment of a questionable Man Ray photograph printed on Agfa brand paper is to measure that information against all other relevant details. In this case, there was an obvious effort to impersonate a period print. A Val-de-Grâce studio stamp should not be found on a photograph that could not exist before the 1960s (the earliest date on which a printer would have been engaged and used Agfa paper). The stamp together with the Agfa paper means it is not a later print – it is a forgery of the Bokelberg Man Ray era. There is one other red flag that the experienced connoisseur of photographs would have observed. Over time it is believed that the maker of some of the Man Ray forgeries created the “vintage” look through staining the paper. What is obvious, and is not remarked on in the Stephen Vincent article, is how prints such as this were subjected to handling and physical abuse to give the appearance of having suffered the scars of age. Here the print edges have been banged up, with even small areas of emulsion having been lost. Yet the paper base itself is white and clean.

Where did the forger, and where did the buyer, make mistakes? First, was the printing of an image that Man Ray himself had never printed. Where a period print exists, it serves as a guide for the forger, to mimic the artist's eye and the hand. In this instance, however, all that the forger had to work with was a negative, which represented only what the camera recorded. The print lacked the interpretation and the voice that a good photographer brings to the medium and the print. The buyer was lured in by the surprise of seeing Man Ray looking back at him. The collector had a passion for Man Ray, as did Bokelberg, as did others taken in. That was the problem. There was little space or time to reason through the photographs, to consider the elements that make up the object, which, in the end, did not add up.

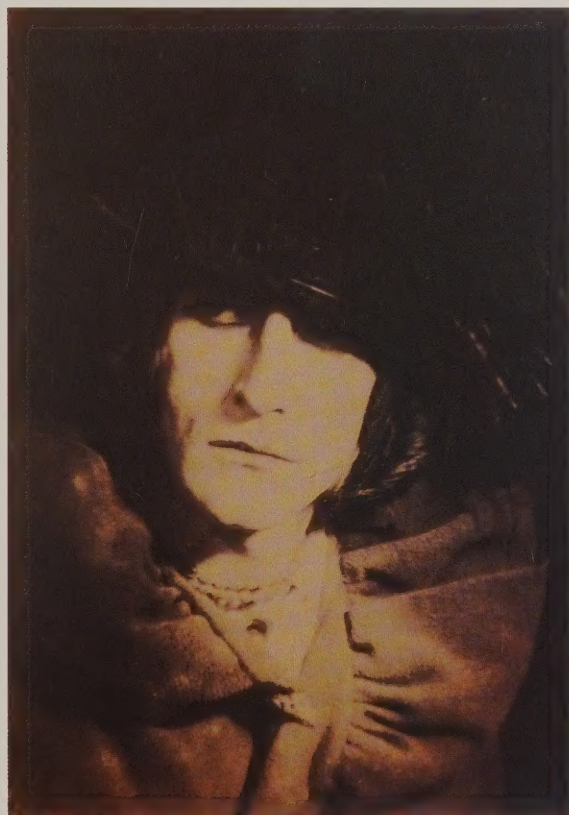


FIGURE 18. Fake Man Ray *Rose Sélavy*, 1921 (negative), 22.0 x 17.6 cm (8 ⅞ x 6 ⅞ in.). This photograph shows Marcel Duchamp in the guise of his feminine alter-ego Rose Sélavy.

RROSE SÉLAVY: MAN RAY FORGERIES IN THE 1990S

Man Ray's photographs of Marcel Duchamp are much sought after. This photograph (**FIG. 18**), originally created in 1921, shows Duchamp in the guise of his feminine alter ego Rose Sélavy, complete with wig and jewelry. The camera original glass plate negative is in the Fonds Man Ray. The image gained prominence when Duchamp affixed a small print to a perfume bottle, thus creating *Belle Haleine, Eau de Voilette* (**FIG. 19**).⁸ The image of the bottle, featuring this image of *Rrose Sélavy*, was reproduced on the cover of the April 1921 issue of *New York Dada*.

It is troubling that a questionable print of *Rose* has been circulating at least since 1992, when it was offered in an October 29 Christie's London Photographs auction (Lot 104). The catalogue entry said it was printed ca. 1936-40. I first saw the print in person in Paris late in 2011. The rust orange color of the print concerned me. In 2012, I saw it again



FIGURE 19. Authentic Man Ray photograph, *Belle Haleine, Eau de Voilette*, 1921 (negative), 11.4 x 8.9 cm (4 ½ x 3 ½ in.). This is Man Ray's photograph of Marcel Duchamp's *Belle Haleine*, an assisted readymade, which incorporates a small photograph of Rose Sélavy. © Man Ray 2015 Trust / ARS, NY / ADAGP, Paris.

⁸ The *Belle Haleine* bottle broke records when it sold for 8.9 million euros at the famed Yves Saint Laurent-Pierre Bergé auction in Paris on February 25, 2009 (Lot 37).

in New York. In 2015 the work was going to be sold at Phillips in London at a May 21st sale. I expressed concerns, and after discussions the print was pulled from the auction.

As it happened, the photo shared many of the disturbing elements of the so-called Man Ray *Autoportrait (Self-Portrait)* discussed above, and it is characteristic of the fraudulent Man Rays manufactured in the 1990s. The fact that it appeared in 1992 before Bokelberg began acquiring his collection of fakes means that fakes were being made and marketed and sold well before Bokelberg took an interest.

In summary, among the many red flags, the following are key:

- It was printed from a distressed negative that showed evidence of age and wear, suggesting that it was used decades after the negative was made.
- The print needed retouching and wasn't up to Man Ray's standards.
- It was printed on the telltale Agfa paper.
- It lacked a proper provenance.
- The seemingly authentic Val-de-Grâce stamp on the verso was added posthumously.
- The print color was wrong. Authentic Man Ray prints were almost never toned, but this print was toned, and in an obvious way. No properly cared for Man Ray exhibition print from the 1920s and 1930s had such exaggerated color.

How is it possible that such an obvious fake can continue to appear—both before and after the Bokelberg scandal—in exhibitions, international fairs and at auctions? Had I not spoken up in 2015, the work would have sold and found a place in someone's collection or on a museum's walls.

NOIRE ET BLANCHE: PROBABLY PRINTED IN THE 1960S

Published initially in *French Vogue* in May 1926, *Noire et blanche* is one of Man Ray's most famous and enigmatic images, an icon in the history of photography. Since Man Ray's death, it has engendered ongoing discussions about race, identity, gender, representation, and cultural appropriation, the latter due to the striking juxtaposition of a Baule-style African mask with the dramatic white face of

Kiki of Montparnasse, the singer, model, self-taught artist, and companion of Man Ray. Understanding the related negatives and the array of prints is complex. In addition to period prints made on a handful of unusual papers, in different formats and croppings, posthumous, problematic and fraudulent prints are also known.

So sought after are prints that in 2017, when Christie's Paris offered a *Noire et blanche* (Lot 8), with a pre-sale estimate of 1 to 2 million euros, the price worked its way up in the bidding process to an extraordinary 2.7 million euros—setting a new world record for a classic photograph. A decade earlier, on October 18, 2007, a very different *Noire et blanche* print (**FIG. 20**) was offered by Christie's, in New York. The catalogue entry for Lot 354 was brief. The description read: gelatin silver print, probably printed 1960s; signed in stylus (on the recto); credit stamps (on the verso). The estimate was \$200,000 to \$300,000. The work sold for \$241,000. This work had previously been sold at Sotheby's, New York, on May 8, 1984 (Lot 217). At that time, it was given the title *Black and White*. It was described as having been: "signed by the photographer with a stylus on the image, the photographer's 'Man Ray Paris' and 'Epreuve Originale' stamps on the reverse ... printed later, probably in the 1960's." The estimate was \$3,500 to \$5,000, and the work sold for \$5,520.

I have studied the creation of *Noire et blanche* extensively—including a detailed study of the negatives and the prints. In the summer 2006 issue of the Smithsonian American Art Museum's publication *American Art*, I co-authored with Wendy Grossman "Unmasking Man Ray's *Noire et blanche*."⁹ In the summer of 2008, the Centre Pompidou's journal *Les Cahiers du Musée national d'art moderne* published a version of this essay in French, titled "Une icône démasquée: *Noire et blanche* de Man Ray." These essays have become the standard reference on the subject. When I was working on the essay, I had recently discovered, researched, and authenticated a group of large format retouched

⁹ Wendy A. Grossman and Steven Manford, "Unmasking Man Ray's *Noire et blanche*," *American Art*, Vol. 20, no. 2 (Summer 2006), pp. 134-147.



FIGURE 20. A problematic print of *Noire et blanche*, 1926 (negative), 17.5 x 21.0 cm (6 7/8 x 8 1/4 in.), represented when sold as a Man Ray photograph “probably” printed in the 1960s. The work is not characteristic of a 1960s Man Ray print.



FIGURE 23. Authentic Man Ray photograph, *Noire et blanche*, 1926/1927 (camera original negative and retouched negatives), printed between 1927 and 1930, 21.6 x 26.0 cm (8 1/2 x 10 1/4 in.), Private Collection, New York. © Man Ray 2015 Trust / ARS, NY / ADAGP, Paris.

“working negatives” of the *Noire et blanche* created by Man Ray. These were used in the making of some of the prints.

Man Ray began to reprint negatives from his earlier career.” The paper was described as having “age.” It did have a slight color. The color alternatively may

ÉPREUVE ORIGINALE
Atelier Man Ray
PARIS

FIGURE 21. Wet stamp, detail of an authentic ÉPREUVE ORIGINALE studio stamp. This stamp was created sometime after Man Ray returned to Paris in 1951.

ÉPREUVE ORIGINALE
Atelier Man Ray
PARIS

FIGURE 22. Wet stamp, detail of a previously unknown, perhaps fraudulent, version of the ÉPREUVE ORIGINALE studio stamp. This stamp appears on the verso of the *Noire et blanche* in Fig. 20.

Christie’s opinion concerning the 2007 offering was that it was a 1960s print. I examined the print during the auction previews and asked myself, was this photograph characteristic of and consistent with a later made print of *Noire et blanche*? It did not resemble the early prints from the 1920s or the 1930s. The paper, the handwriting, the markings, the provenance, *nothing* suggested a “vintage” period print. When first offered at Sotheby’s in 1984, they took the position that it was printed “probably in the 1960’s.” It was not clear how this was arrived at. In the catalogue essay for the 2007 sale, the printing date was addressed as follows: “Because of the apparent age of the paper and the stamps on the back we can assume that it was printed sometime in the 1960s when

“Was this photograph ... consistent with a later made print of *Noire et blanche*? It did not resemble the early prints from the 1920s or the 1930s. The paper, the handwriting, the markings, the provenance, *nothing* suggested a ‘vintage’ period print.”

have derived not from residual chemistry altering the paper's hue but from toning, which can mimic the appearance of age. The print did show signs of wear, suggesting age. The overall object, however, was in good condition, and there was little in the way of silver mirroring, which would further indicate a paper of some age. The presence of two stamps was a reason for determining the 1960s print date. The MAN RAY / PARIS wet stamp on the verso had left a weak inked impression. In the first edition of my stamp book, published in 2006, two nearly identical stamps were reproduced. This stamp on the verso was one of these two stamps. In the book, I noted the problem in dating them and offered no firm usage dates. By the time of the 2009 edition of my book, the facts were clear. The stamp catalogued as Manford M33 was created after Man Ray and Juliet settled in Paris in 1951. The other, catalogued as Manford M32, was fabricated after the death of Man Ray, and was typically used on posthumous prints made by Pierre Gassmann. The impression on the *Noire et blanche* is M32. Thus, the name stamp on this photograph is a posthumous stamp (not a late lifetime stamp).

The second stamp reads: ÉPREUVE ORIGINALE/ Atelier Man Ray/ PARIS. An ÉPREUVE ORIGINALE stamp is illustrated in the various stamp book editions. In the first edition, the stamp creation date is stated as sometime after 1951, but certainly in use during the 1960s (FIG. 21). It is assumed that the auction house had reviewed the first stamp book, but in the catalogue neither stamp is described, nor are the Manford stamp numbers referenced. When comparing the *Noire* ÉPREUVE stamp (FIG. 22) with the corresponding stamp in the catalogue, differences are observed. The letters in the word PARIS in the third line of the stamp, for example, are spaced differently than the let-

ters found in other examples. With the accepted authentic ÉPREUVE stamp, the letter “P” begins directly underneath the letter “I” in Atelier. On the *Noire* verso, however, the letter “P” begins directly beneath where the first letter “e” in Atelier ends. The letter “A” is in a slightly different relationship to the layout of the second line of typeface in this *Noire* version from the published stamp book

version. If the conclusion was that this photograph was printed in the 1960s because of a 1960s period stamp, the impression on the *Noire et blanche* is not that stamp. Neither stamp on this photograph print can be dated to the 1960s. In fact, one stamp is previously unknown and cannot be authenticated, and the other is posthumous.

The catalogue does cite the Grossman & Manford essay mentioning that Man Ray produced copy negatives and made some prints from these, but no opinion was expressed by Christie's as to which negative was used here. I can answer that question. The enlarged copy negatives were *not* used here. The print lacks the retouching from those negatives. The Fonds Man Ray holds a different period glass plate copy negative, which is completely unretouched. In it Kiki's hair and eyes are slightly softened and out of focus. Therefore, this copy negative could not have been used, as the auction print is sharp throughout. The missing camera original negative was used to make the print. Although that negative is unlocated, posthumous prints are known to have been made.

Man Ray was meticulous in composing precisely the image to be printed. That composition evolved, the framing tightening around the oval head of Kiki and the mask. The earliest prints reveal more of the full negative, with more of the table surface showing. The classic composition was printed circa 1927 and over the next few years (FIG. 23). By 1934, when it was published in Man Ray's book of photographs, the image was noticeably pared down. Where does the 2007 auction print fit in? It does not correspond to either the formative or mature 1930s prints. In the auction print, more of the forearm is included, but not enough to compare with the bulk of the known prints. It is cropped very tightly above the

top of the mask. The only other instance of this, where the composition is even more trimmed, is in the 1933 print, where it is severely trimmed on all sides. No known lifetime print matches this auction photograph. Also noteworthy, this print appears to have been cut down by hand, with visible cut marks, resulting in ever so slight irregular print dimensions. This would perhaps explain another anomaly. The print is signed Man Ray in the lower right corner. It is oddly placed, with the last letter close to the paper's right edge. Visible, but not documented in the catalogue, is a second partial signature above the first. The letter "Ma" and the beginning of the letter "n" is written in the cursive style of the Man Ray autograph.

The print was made from a weathered negative. Such blemishes are shown as white spots and flecks in the print. Along the bottom left edge of the print is a white line, the result of a scratched negative. This mark on the print has not been retouched, and there are few attempts to touch up the print. Such prints would typically be retouched with care.

Of the many photographic prints of the *Noire et blanche* I have examined, two "may" be linked to the present photograph. Beginning in 1977, soon after the death of Man Ray, Pierre Gassmann began printing the *Noire et blanche* image from the original negative in two distinct and dramatically unique croppings. The first roughly approximated the 1933-34 cropping of the image published in his 1934 book of photographs. In it, the wrist is largely excised. In the second version, one glimpses for the first time not only Kiki and the mask but the edges of the table used and the tablecloth. The fold at the left edge of the table is crisp, with the overhang falling into the shadows. The two subjects have more space around them. Most of Kiki's arm is visible. Near the bottom left is a long white line. It is a scratch on the negative. That scratch is reproduced in the Christie's print. Were one to hypothetically trim down this second Gassmann print of *Noire et blanche*, it would make for a thought-provoking comparison.

What does this tell us? For one thing, collectors and all other interested parties need to look at a lot

of Man Rays, get a sense of their quality and their characteristics made over a period of decades; get a feel for how the photographic papers change and how the markings and the handwriting evolve. They need to form their own opinion, based on contact with original photographs. On a casual viewing, this photograph looks like a later print. In examining the fine details, however, the print is not typical of a photograph made by Man Ray, or under his supervision, during the 1960s. If this is not characteristic of a 1960s print, then what is it? It was sold at the auction; I do not know who acquired it.

**"This is the future:
fraudulent photographs for which no negative
is required. The whole medium
of photography is now vulnerable. The problems
can only get worse."**

CONCLUSION

Those who thought that all the fake Man Rays suddenly vanished or went into the garbage bin after the Bokelberg scandal of 1998 were wrong. The photographs discussed here are but a sample of problematic Man Ray prints. One aspect of fraud that has not been explored here, because the subject itself warrants a separate chapter, are those photographs dating back as far as the Bokelberg era that were made not from negatives or copy negatives but from digital files. This is the future: fraudulent photographs for which no negative is required. The whole medium of photography is now vulnerable. The problems can only get worse. If photo historians and the trade remain disinclined to study the object, and if the tools for authenticating and dating photographs are not developed, this will be good news for the fakers. The custodians of photograph collections, of Man Ray's archives, and of his legacy must do better if further headaches are to be avoided. The potential of new technology points to unimagined problems, especially for a generation that, for the most part, no longer knows what a darkroom is and what photographic paper looks like. And we still have not cleaned up from the forgeries of the 1980s and 1990s.

JOHN RICHARDSON: PICASSO SCHOLAR AND ART WORLD LUMINARY

An IFAR Evening, May 29, 2019



Left to right: Pepe Karmel, Ross Finocchio, Sharon Flescher, Diana Widmaier Picasso, Delphine Huisinga, Michael Cary.

SPEAKERS (IN SEQUENCE)

PEPE KARMEL

Associate Professor, Department of Art History, NYU; Author, *Picasso and the Invention of Cubism*

DIANA WIDMAIER PICASSO

Art Historian; Curator; Author; currently working on a catalogue raisonné of Picasso's sculptures

ROSS FINOCCHIO

Editorial Assistant to John Richardson

Joining in the Discussion and Q&A: **MICHAEL CARY**, Director of Research, Gagosian Gallery
and **DELPHINE HUISINGA**, Researcher for John Richardson.

EDITOR'S NOTE/INTRODUCTION

On May 29, 2019, we hosted an *IFAR Evening* at the Players Club in New York celebrating John Richardson, who passed away in March at the ripe age of 95 while working on the 4th and final volume of his monumental biography of Pablo Picasso. John was a life force, who retained his prodigious memory, impeccable scholarship, and incredible joie de vivre until the end. IFAR came by this program naturally; John was involved with us for almost 40 years, joining IFAR's Board in 1981 and remaining on our Art Advisory Council until his death. We called on him often, particularly when an inquiry about a purported Picasso came in. In 2009, John led members of IFAR's Collectors' Roundtable on an unforgettable private tour of the *Picasso Mosqueteros* exhibition he curated for the Gagosian Gallery.

The *Evening* was a celebration of John's scholarship, particularly in relation to Picasso, whom he met in 1949. We assembled an incredible team of speakers: in sequence, Pepe Karmel, Associate Professor of Art History at NYU; Diana Widmaier Picasso, art historian, curator, and granddaughter of the artist, who flew in from Paris for the occasion; and Ross Finocchio, John's Editorial Assistant on Volume 4 of the biography. After the formal talks, two additional speakers joined us for the discussion and Q&A: Michael Cary, Director of Research, Gagosian Gallery, for which John organized six Picasso exhibitions in all, and Delphine Huisinga, John's researcher.

Below are the edited talks and Q&A from the May 29 program.

IFAR EVENING—REMEMBERING JOHN RICHARDSON

PEPE KARMEI*

Thank you, Sharon, for convening this evening to remember John Richardson as a scholar and as a human being. His amazing accomplishments truly deserve recognition. Your remark that he had been associated with IFAR for almost forty years set the wheels spinning in my mind, reminding me that I met him around 1989, thirty years ago. The time seems to have passed in an instant, without John getting older. He was eternally youthful in spirit, as thrillingly alive the last saw time I saw him, a few months ago, as on the day we first met.

Before I start talking about John as an art historian, I want to show a few photos kindly provided by the people who worked with him at the Gagosian Gallery. This photo by François Halard of John sitting

at his desk (FIG. 1) is a fitting backdrop for some biographical details. John was born in 1924 in London. In 1939 he enrolled at the Slade School with the

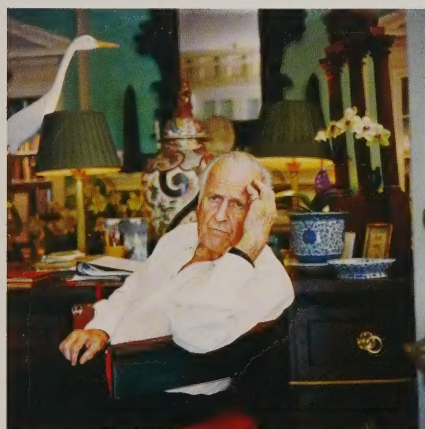


FIGURE 1. John Richardson at his Connecticut estate. Ph: François Halard.

* Pepe Karmel is Associate Professor in the Department of Art History at New York University. He is the author of *Picasso and the Invention of Cubism* (2003) and a member of IFAR's Art Advisory Council.

intention of becoming an artist. In 1949 he met the great collector and art historian Douglas Cooper, and they became partners for the next decade – not only partners in their personal lives, but also partners in their profound love for Cubism – above all, for Picasso, Braque, Léger and Gris. In this photo from 1959 (FIG. 2), we see Douglas Cooper at left, with Picasso, and a very young and extraordinarily handsome John Richardson.

In 1952 John moved to Provence. He and Cooper lived in a château near Nîmes, the Château de Castille, where Cooper had an extraordinary art collection. They became friends with Picasso, Braque, and Léger, who had also moved to the south of France, and with Nicolas de Staël, a great painter who was widely seen as the heir to Braque.

In 1960, as his relationship with Cooper came to an end, John moved to New York. Before forming a professional association

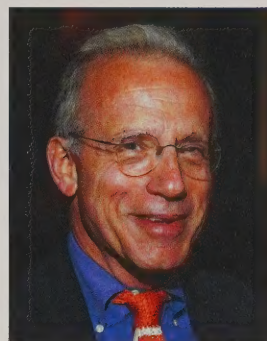


FIGURE 2. Douglas Cooper, Picasso and John Richardson in France, 1959. Ph: Jacqueline Picasso.

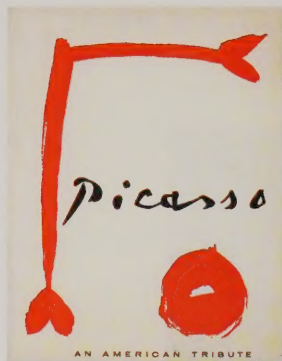


FIGURE 3A. Exhibition catalogue cover for *Picasso: An American Tribute*, organized by John Richardson, 1962, in New York at Knoedler, Saidenberg, Paul Rosenberg, Duveen, Perls, Staempfli, Cordier-Warren, The New Gallery, Otto Gerson.



FIGURE 3B. Exhibition catalogue cover for *Georges Braque: An American Tribute*, organized by John Richardson in 1964. Shown in New York at Saidenberg, Perls, Paul Rosenberg, and Knoedler.

with a particular gallery, he organized two great exhibitions, which are not well known: in 1962, *Picasso: An American Tribute* at nine different galleries (**FIG. 3A**) and in 1964, *Braque: An American Tribute* at four galleries (**FIG. 3B**). If these exhibitions could be recreated today, each of them could be a major show at The Museum of Modern Art, at the Pompidou Center, or at Tate Gallery. The fact that he could organize such remarkable exhibitions at such a young age, with no institutional base or support, is utterly amazing.

At that time, Christie's did not have a presence in New York. They hired John to open their New York branch, which he ran for nine years. By the 1970s, while working in various capacities, he had become, to borrow IFAR's phrase, an art world "luminary." In this capacity, he mingled with the likes of Andy Warhol and other art world stars of the era. In 1980, however, he made a decision to focus primarily on writing rather than the art market. The prompt for this decision seems to have been the great Picasso retrospective at The Museum of Modern Art. John's review of the exhibition, which appeared in the *New York Review of Books* on July 17, 1980, reads like a prospectus for the Picasso biography he was to begin some years later. To read this review,

available on the NYRB web site, is to see John thinking his way, step by step, phase by phase, through Picasso's career. It is the biography in embryo: an extraordinary piece of writing.

The review included a statement that would become notorious:

Dora Maar ... once told me that at any given period of the artist's [Picasso's] post-Cubist life there were five factors that determined his

way of life and likewise his style: the woman with whom he was in love; the poet, or poets, who served as a catalyst; the place where he lived; the circle of friends who provided the admiration and understanding of which he never had enough; and the dog who was his inseparable companion and sometimes figured in the iconography of his work.

Notice, in particular, the phrase, "the circle of friends who provided the admiration and understanding of which he never had enough." This is a classic example of John's ironic wit: the knife slides silently between the ribs, piercing the victim (in this case, Picasso) before the reader quite knows what has happened.

In June 1983, picking up on a point he'd made briefly in that 1980 article, John published an important and influential essay, again in the *New York Review of Books*, called "Crimes Against the Cubists," on the destructive practice of varnishing Cubist paintings. When people put varnish on paintings, they think they're protecting them.

However, as John pointed out, both Braque and Picasso thought very carefully about *textures* of their Cubist (and later) paintings. In Braque's work in particular, there is often a variation in texture from one area to another, so that to deposit a layer of shiny varnish all over the picture is to destroy an essential aspect of it. This article, which elicited a great deal of controversy – including angry letters from famous conservators – was a turning point in the handling of Cubist paintings and, I think, is responsible, to a very large degree, for the proper preservation of many key works in both private and public collections.

In 1991, John published the first volume of what would become an epic, long-term project: *A Life of Picasso* (**FIG. 4**). The second volume came out in 1996 (**FIG. 5**), and volume three, years later, in 2007 (**FIG. 6**).¹ All three were written, as it says on

¹ John Richardson and Marilyn McCully, *A Life of Picasso, Volume I: The Prodigy, 1881-1906* (New York, Random House, 1991); John Richardson and Marilyn McCully, *A Life of Picasso, Volume II: The Cubist Rebel, 1907-1916* (New York, Random House, 1996); John Richardson and Marilyn McCully, *A Life of Picasso, Volume III: The Triumphant Years, 1917-1932* (New York, Alfred A. Knopf, 2007).

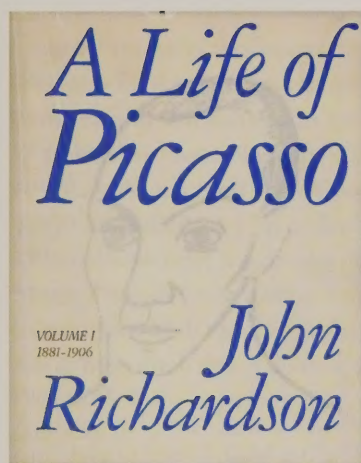


FIGURE 4. Book jacket, *A Life of Picasso: Volume I, 1881-1906* by John Richardson, 1991.

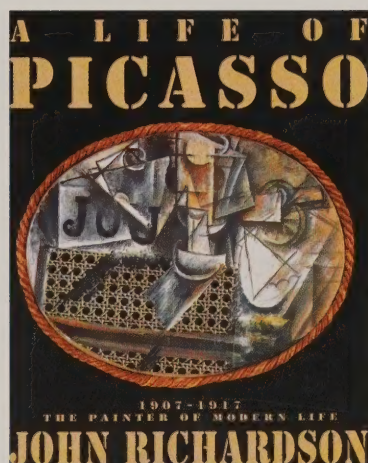


FIGURE 5. Book jacket, *A Life of Picasso: Volume II, 1907-1917, The Painter of Modern Life* by John Richardson, 1996.

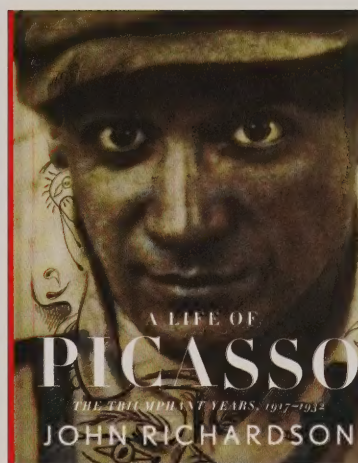


FIGURE 6. Book jacket, *A Life of Picasso: Volume III - The Triumphant Years, 1917-1932* by John Richardson, 2007.

the title pages, with the collaboration of Marilyn McCully, who is a great art historian in her own right. Volume three was finished with the research assistance of Dakin Hart. It is a testament to John that he found collaborators of such outstanding quality, then and now. It was obvious to people that what he was doing was of immense importance, so that even a scholar like Marilyn McCully considered it worth setting aside some of her own research to participate in this great enterprise.

“John had an uncanny knack for ... discovering people who had been important in Picasso’s life but whose existence had never been spoken of anywhere in the literature, and then finding information about them and bringing them to life vividly on the page.”

Along the way, in 1999, he published *The Sorcerer’s Apprentice*, a personal memoir of his friendship with Picasso.² I think that by this time he was worried about his health, and was wondering whether he would ever complete the great *magnum opus* he

had embarked on. The book records discussions and discoveries that no one else could write about because John had experienced them himself. Instead of saving these personal recollections for the last volume of the biography, he decided to commit them to paper in advance. Happily, he remained with us for many years after that.



FIGURE 7. John Richardson installing *Picasso Mosqueteros* at Gagosian, NY, 2007. Ph: Michael Appleton/*The New York Times*/Redux.

In 2009 John began his productive collaboration with the Gagosian Gallery. A photo of him, provided by the gallery, shows him taping reproductions of *Mosqueteros* to the wall during the installation of that 2009 exhibition (**FIG. 7**). The next landmark exhibition – even more of a sensation than *Picasso*

² John Richardson, *The Sorcerer’s Apprentice: Picasso, Provence and Douglas Cooper* (New York, Alfred A. Knopf, 1999).



FIGURE 8. Diana Widmaier Picasso and John Richardson at the exhibition they co-curated, *Picasso and Marie-Thérèse: l'amour fou*, at Gagosian, NY, 2011. Ph: Sarah Kisner, Courtesy Gagosian.

Mosqueteros – was *Picasso and Marie-Thérèse: L'amour fou*, which appeared at Gagosian in 2011. John curated it with Diana Widmaier Picasso, who has been so kind as to join us this evening (**FIG. 8**). This was an extraordinary collaboration. I was fortunate to see the show multiple times, to walk through it with Diana, and to discuss it with John at great length. It was a revelation.

From this point on, I want to focus on John's Picasso biography, which built on earlier works by Roland Penrose, Antonina Vallentin, Pierre

Cabanne, Patrick O'Brian,³ and of course Pierre Daix, who wrote not one, but several Picasso biographies. Picasso is too much of a giant to be captured in a single volume.

When John's first book came out in 1991, shortly after I met him, I wrote him a note saying that, not only had I learned an extraordinary amount from the book – much more than I had previously known about Picasso's early life – but much more than I thought it was possible to know. To paraphrase the egregious Donald Rumsfeld, there are the known unknowns, and then there are the unknown unknowns. John had an uncanny knack for figuring out the unknown unknowns: for discovering people who had been important in Picasso's life but whose existence had never been spoken of anywhere in the literature, and then finding information about them and bringing them to life vividly on the page. That first volume and the other two volumes are peopled with an enormous cast of characters. On page after page, you meet remarkable people with remarkable lives. Like a great novel, John's Picasso biography is a pleasure to read and reread.

³ This is the same Patrick O'Brian who wrote the wonderful *Master and Commander* novels; how he came to write a Picasso biography, I'm not sure. He probably also got to know Picasso in the south of France.

That said, let me pose a question: What are we to make of the biography as art history? John was astonishingly diffident in an academic or museum environment. I went to many Picasso conferences with him, and he would say, "You know I'm not really a scholar. So-and-so is." I see Jack Flam in the audience tonight. I'm sure that if John were here, he would say, "Jack is a scholar, but I'm not." And I would respond to him, as I always did: "You are a scholar. You're a great scholar! You don't need to be so diffident."

To bring this question to a head, I want to pick up a gantlet that was thrown down by John's most severe critic, Rosalind Krauss, another great Picasso scholar, albeit in a very different fashion. In a 1981 essay published in *October*, "In the Name of Picasso," she directly attacked John, starting with the quotation from Dora Maar that I read earlier from John's 1980 review. Krauss denounced what she called the emergence of an "art history of the proper name," which would reduce every work of art, and everything you see in a work of art, to a univocal symbol for its real-life model. This type of art history reminds us of those people who read Marcel Proust and only want to know which real-life duchess was the model for this character, and which for that, so that Proust's text is reduced to a series of ID tags. Somewhere in there, the art gets lost.⁴ There is a great deal of crudely biographical art history. We have all read catalogue entries like that. Indeed, I am tempted to say that we have all *written* catalogue entries like that. So I don't want to be too hard on the biographical approach. However, in making John into a representative of this kind of simple-minded art history, Krauss was reducing *him* to precisely the kind of crude, univocal symbol she denounced.

In fact, John's interpretations of Picasso are rich and open-ended. What I want to do in the remainder of this talk is to give some examples.

FIGURE 9 is a drawing, a study from 1907 for what Picasso intended to be a painting of the Bois de Boulogne. Picasso gave this drawing to Douglas

⁴ In fairness, George D. Painter's *Marcel Proust: A Biography* (2 vols., London: Chatto and Windus, 1959 and 1965), which meticulously identifies Proust's models, is an essential resource.

Cooper for Cooper's 48th birthday in 1959. Picasso said that he made it during a break from working on *Les Femmes d'Alger*, 1907 (FIG. 10), probably in the interim



FIGURE 9. Pablo Picasso. *Nude in Riding Habit* (Study for Bois de Boulogne composition), spring 1907. Charcoal on paper, 65 x 48 cm. Offentliche /Kunstsammlung Basel, Kunstmuseum. Cooper gift. © 2019 Estate of Pablo Picasso /ARS, NY.

between the original, classicizing phase of the painting and the later phase when he repainted the faces in a more African style. It turns out that, during that intermission from the *Demoiselles*, Picasso considered making a very large painting of riders in the Bois de Boulogne. The drawing, a study for this work, shows Fernande Olivier wearing a kind of riding habit, one she actually owned, with a very pinched-in waist. **FIGURE 11**, depicting a group of riders on horses, provides some idea of what Picasso's *Bois de Boulogne* would have looked like, if he had committed the project to canvas. The figure that Olivier posed for appears at lower left. As a comparison, John reproduces a 1904 wood engraving after a drawing by Constantin Guys, the great French illustrator about whom Baudelaire wrote the essay, "The Painter of Modern Life" in 1863 (FIG. 12). The woodcut shows



FIGURE 11. Pablo Picasso, *Study for Bois de Boulogne* composition, May, 1907. Pen and India ink on sketchbook page, 10.5 x 13.6 cm. Musée Picasso. © 2019 Estate of Pablo Picasso /ARS, NY.



FIGURE 10. Pablo Picasso, *Les Femmes d'Alger*, June-July, 1907. Oil on canvas, 243.9 x 233.7 cm. The Museum of Modern Art, NY. © 2019 Estate of Pablo Picasso /ARS, NY. Digital image: MoMA/Licensed by SCALA/ Art Resource, NY.

riders in a carriage in Paris. John's argument, in sum, is that Picasso intended the *Bois de Boulogne* as a pendant to the *Demoiselles d'Avignon*. Together, the two paintings would have covered the gamut from high to low: from the high life of elegant people riding in the Bois de Boulogne



FIGURE 12. Constantin Guys, *Carriages in the Bois de Boulogne*. Wood engraving by Tony and Jacques Beltrand from Gustave Geffroy's *Constantin Guys* (1904).

to the low life of the reception salon in a brothel. Even more precisely, John argues, when Picasso planned his picture of the Bois de Boulogne, he was thinking of Constantin Guys, because he wanted to establish himself as the “painter of modern life” described by Baudelaire in his essay on Guys.

At the risk of stating the obvious, we are very far from the crudely biographical kind of art history denounced by Krauss. However, John’s interpretation depends on the idea that Picasso’s composition of horsemen was inspired specifically by Constantin Guys and

is, therefore, linked to Baudelaire. How do we know this is true? What is the proof?

The proof lies in another drawing that John reproduces, a 1904 study of an elegant horseman, on which Picasso inscribed the fake signature “Constantin Guis” (FIG. 13). Evidently, Picasso assumed the identity of Guys in making this drawing. This pretty much clinches the argument. The complex reading of the *Demoiselles* and the *Bois de Boulogne*, together, as an allegory of modern Paris, is not simply John’s interpretation. Insofar as such a thing is possible, John has demon-

strated what Picasso himself was thinking during the months when he worked on the *Demoiselles d’Avignon*. This seems to me a major art historical achievement.

Let’s go back over the history of the interpretation of the *Demoiselles*. In 1939, not long after the painting was acquired by the Museum of Modern Art, Alfred Barr described it as “the first Cubist picture.”⁵ Thirty some-odd years later, Leo

“The complex reading of the *Demoiselles* and the *Bois de Boulogne*, together, as an allegory of modern Paris, is not simply John’s interpretation. Insofar as such a thing is possible, John has demonstrated what Picasso himself was thinking during the months when he worked on the *Demoiselles d’Avignon*. This seems to me a major art historical achievement.”

Steinberg published “The Philosophical Brothel,” pointing out that Barr had studiously disregarded the subject matter of the picture, and arguing that the painting is, crucially, about sex, about sexual identity, and about prostitution.⁶ In 1983, William Rubin, chief curator at MoMA, picked up Steinberg’s argument and added the idea that Picasso was worried about syphilis and blindness, and that the horrific image of the women in the *Demoiselles* is an expression of Picasso’s personal anxieties.⁷ Rubin’s interpretation is biographical, although not in the narrow sense described by Rosalind Krauss: it does not reduce interpretation to a series of names, but uses (hypothetical) biography as a guide to interpretation. However, compared to Rubin’s, John Richardson’s interpretation is broadly social, demonstrating how Picasso thinks about the world he lives in, and how he uses painting to explore that world. In other words, it is exactly the opposite of what Krauss imputed to him in “In the Name of Picasso.”

Let’s take another example. When John was researching the first volume of the biography, he and his researchers looked carefully at obscure documents like the journal *Arte Joven*, which Picasso co-published in Barcelona around 1901 with a friend, Francisco Asis Soler. Scholars knew that the magazine was there, but John actually went back and read what was in it. He found an



FIGURE 13. Pablo Picasso, *Horseman*, inscribed “Constantin Guis,” 1905. Pen and black ink on sketchbook page, 17.5 x 12 cm. Musée Picasso. © 2019 Estate of Pablo Picasso /ARS, NY.

⁵ Alfred H. Barr, Jr., *Picasso: Forty Years of His Art* (New York: Museum of Modern Art, 1939), p. 60.

⁶ Leo Steinberg, “The Philosophical Brothel,” *October*, no. 44, Spring 1988, pp. 7-74. First published in *ARTnews*, Vol. LXXI, September/October 1972.

⁷ William Rubin, “From Narrative to ‘Iconic’ in Picasso: The Buried Allegory in Bread and Fruitdish on a Table and the Role of Les *Demoiselles d’Avignon*,” *Art Bulletin*, Vol. 65, no. 4, Dec. 1983, pp. 615-649.

extraordinary article on the psychology of the guitar written by someone named Nicolas María López.⁸ Here is John's summary of the article:

Lopez describes a woman and a guitar in terms of each other. 'Its peg box, the head, is like a woman's ... its neck rectilinear as the Venus de Milo's. The box has the elegant curve of shoulders, the sensuousness of hips.' Like a woman, the guitar prostitutes itself, falls into the wrong hands, accompanies lewd songs at an orgy, becomes intoxicated. Like a woman, the guitar is the passive instrument on which a man plays. Like a woman, the guitar makes a show of rebellion and then 'submits like a slave'. This misogynistic story stayed in Picasso's mind; it would be mirrored in the anthropomorphic still lifes with guitars and mandolins that he painted twenty-five or thirty years later ...

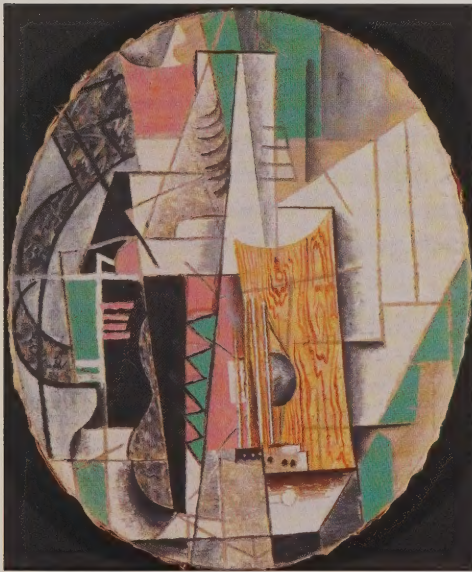


FIGURE 14. Pablo Picasso, *Guitar*, 1912-13. Oil and charcoal on canvas, 72.5 x 60 cm. Nasjonalmuseet, Oslo, Norway. © 2019 Estate of Pablo Picasso / ARS, NY. Ph: Nasjonalmuseet.

⁸ John Richardson and Marilyn McCully, *A Life of Picasso, Volume I*, op. cit., p. 186. Quote from Nicolas María López, "La Psicología de la guitarra," *Arte Joven*, 1901.

No crude reductionism here. Rather, we have a rich, metaphorical interpretation. No one who has looked at a Cubist guitar (**FIG. 14**) or an earlier Blue Period guitar (**FIG. 15**), has failed to think about the analogy between a guitar and the body. But John, typically, has found a precise source for this comparison, and one that enriches our understanding of the idea.

A similar expansion of understanding emerges from a passage, again in the first volume, about Picasso's friend Ramon Pichot (**FIG. 16**). Picasso was involved with Pichot's whole family, and Pichot's life was deeply entwined with Picasso's. Their relationship is a good example of something we didn't know that we didn't know. Here is John's summary:

Pichot ... was around when Picasso visited the Exposition Universelle on his first trip to Paris in 1900; he attended the Rousseau banquet in 1908, where 'he danced a wonderful religious Spanish dance ending in making of himself a crucified Christ on the floor;' he joined Picasso and Braque at Cadaqués in 1910, a crucial time for Cubism. He was at Céret in May, 1912, when Picasso switched mistresses.



FIGURE 15. Pablo Picasso, *The Old Guitarist*, 1903-04. Oil on panel, 122.9 x 82.6 cm. The Art Institute of Chicago. © 2019 Estate of Pablo Picasso / ARS, NY. Image: The Art Institute of Chicago / Art Resource, NY.

In other words, Pichot was Woody Allen in *Zelig*. John continues:



FIGURE 16. Pablo Picasso, *Ramon Pichot*, 1900. Ink and essence on paper, 9.8 x 9.2 cm. The Metropolitan Museum of Art, NY. © 2019 Estate of Pablo Picasso /ARS, NY. Image: The Metropolitan Museum of Art / Art Resource, NY.



FIGURE 17. Pablo Picasso, *The Three Dancers*, 1925. Oil on canvas, 215.3 x 142.2 cm. Tate, London. © 2019 Estate of Pablo Picasso /ARS, NY. Image: Tate, London / Art Resource, NY.



FIGURE 18. Pablo Picasso. *Three Musicians*, 1921. Oil on canvas. 200.7 x 222.9 cm. The Museum of Modern Art, New York. Digital Image: MoMA/Licensed by SCALA/Art Resource, NY. © 2019 Estate of Pablo Picasso /ARS, NY.

... he was finally memorialized in Picasso's masterpiece *The Three Dancers* (FIG. 17). Although Pichot returned to live in Spain after World War I, he continued to visit Paris to buy books. ... [he] worked for an American collector combing Parisian auctions and libraries for rare volumes. On one of these trips, May 1, 1925, Pichot suddenly died. The shock unleashed Picasso's darkest fears. To fight back at his arch-enemy, death, he included this former father figure as a black silhouette in the great balletic composition that he had recently begun. ... Although this work came to be called *The Three Dancers*, Picasso hated the title. He said the painting was a response to the misery he had suffered on hearing of his old friend's death.⁹

The black silhouette of a man's face is a prominent feature in many of Picasso's paintings from the years 1928-30. I, at least, have always thought of it as a sign of Picasso's own presence. Typically, the face intrudes on an image of a woman who is Picasso's companion of that moment, or on an idealized sexual figure. John's interpretation provides a completely different meaning for the silhouette. He removes the autobiographical symbolism, and enriches the motif, not just with a new name, Ramon Pichot, but with a new theme: the theme of death, the fear, the sense of being haunted.

Is this reading in too much? I don't think so. In his famous interpretation of Picasso's *Three Musicians* of 1921 (FIG. 18), Theodore Reff argued that it was a memorial picture – that, in 1921, Picasso was thinking of the recent death of his close friend Guillaume Apollinaire, killed by the Spanish flu in 1919, and thinking about another of his closest friends, Max Jacob, who had recently entered a monastery. In their absence, Picasso found himself

⁹ John Richardson and Marilyn McCully, *A Life of Picasso, Volume I*, op. cit., p. 139.

alone.¹⁰ Professionally, this was a wonderful moment for Picasso, but this dark and gloomy painting, with the mournful figures of the musicians, demonstrates that he was experiencing a terrible sense of loss. Reflecting this sense of loss as a recurring theme in Picasso's work, John's interpretation of the 1925 *Three Dancers* and his identification of Pichot make perfect sense.

Another example of the theme of loss is Picasso's *Man with a Guitar*, Spring 1913 (FIG. 19). Once again, John illuminates this painting beautifully. In this case, the dying figure is not a friend but Picasso's father, Don José Ruiz:

At the beginning of May [1913], don José took a turn for the worse. On May 3, Picasso rushed back to Barcelona to the deathbed of the father he loved and hated: the father whose inept teaching had unleashed his passion for drawing and whose failure had generated so much of his power. Picasso concealed his grief so successfully that he was criticized for being unfeeling; he was, as Eva reported, stricken. How could he not be? Having announced at the age of sixteen that "in art one has to kill one's father"—a feat that he performed most effectively—he would in the future vindicate don José's lack of skill and restore him, pictorially, to life. "All the men in my work are my father," Picasso would say.¹¹

Let us pause, once again, to admire John's prose. His description of "the father whose inept teaching had unleashed his passion for drawing and whose failure had generated so much of his power" brilliantly and concisely summarizes key tensions in Picasso's existence. This is pure, perfect John Richardson.

Discussing *Man with a Guitar*, John argues specifically that the top-hatted man, whose head is on the right, is the symbolic image of his father, evoked on the occasion of his death. The figure is in black and

is wearing a top hat precisely to mark his identity. The figuration and the face are similar to those in other spring 1913 works, like a *Head of a Man* at MoMA (FIG. 20). But notice how different *Head of a Man* is from *Man with a Guitar*. There is no top hat; the top hat only appears in certain moments in the spring of 1913 when Picasso is in Céret, not too

far from Spain, so he could get to Barcelona. Furthermore, look at the glowing white background in *Head*, the joyous combination of white and red



FIGURE 19. Pablo Picasso, *Man with Guitar*, 1913. Oil and encaustic on canvas, 130 x 89 cm. © 2019 Estate of Pablo Picasso / ARS, NY.

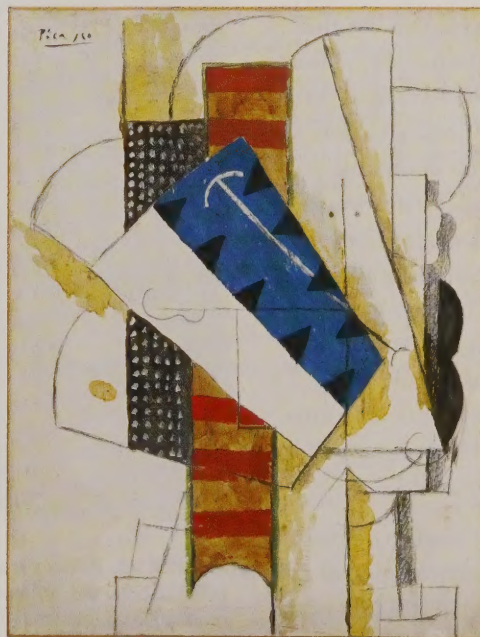


FIGURE 20. Pablo Picasso, *Head of a Man*, ca. early 1913. Oil, gouache, varnish, ink, gesso, charcoal and pencil on paper, 61.6 x 46.4 cm. The Museum of Modern Art, New York. © 2019 Estate of Pablo Picasso / ARS, NY. Image: MoMA / Licensed by SCALA / Art Resource, NY.

¹⁰ Theodore Reff, "Picasso's *Three Musicians*: Maskers, Artists & Friends," *Art in America*, Vol. 68, no. 10 (December 1980), pp. 124-42.

¹¹ John Richardson and Marilyn McCully, *A Life of Picasso, Volume II*, op. cit., pp. 276-77.

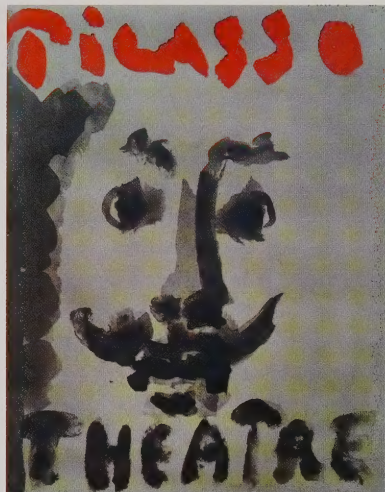


FIGURE 21. Douglas Cooper, *Picasso: Theatre*, 1967, reprinted 1987.

Much of Volume 3 is devoted to Picasso's participation in various theatrical productions. I would like to suggest that this part of that volume should be read as a kind of pendant to or dialogue with another great book, *Picasso: Theatre*, by Douglas Cooper, published first in 1967, and reprinted in 1987 (**FIG. 21**). Cooper's book includes immensely valuable visual documentation of the theatrical productions for which Picasso did designs, but the text is short, with little information. John brings out the stories: the people involved, what went on behind the scenes, Picasso's hidden motives for doing this or doing that. So it is worth reading Douglas Cooper's book together with John's Volume 3, if you have a big enough table. You will know much more about Picasso's theatre than anyone did before John published Volume 3.

Finally, I want to discuss John's interpretation of the phenomenal still lifes of the

stripes, with the blue with black triangles, the little white-on-black dots. There is a cheerfulness in this work of early spring – probably done in Paris – that is completely absent from *The Man with a Guitar* (**FIG. 19**) done in Céret.

It is not just the crude fact of death, but the complex set of emotions evoked by it – as summarized by John Richardson – that make this painting what it is.

early 1920s, in particular *Mandolin and Guitar* in the Guggenheim (**FIG. 22**), from 1923-1924. John begins by citing the interpretation by Elizabeth Cowling, another great Picasso scholar. Cowling convincingly reads the painting in terms of hidden sexual imagery. John offers a completely different interpretation (v3, pp. 269-270). "*Mandolin and Guitar* is not about sex ...," he begins. How refreshing! But let us start over:

Mandolin and Guitar is not about sex. It is about the farcical nature of the commedia dell'arte. Picasso told us to regard his still lifes as "parables." So let us apply his words to the Guggenheim still life, starting with the three puzzling fruits at the very heart of it—usually said to be apples, although they look like oranges. Over the next two years these three fruits will manifest themselves again and again in various forms in still life after still life. So far as I know, nobody has been able to decode them.

Ok, get ready for it! Like Sherlock Holmes, John is about to perform another amazing feat of deduction. He believes the oranges "to be a reference to *Love for Three Oranges*, Prokofiev's revolutionary



FIGURE 22. Pablo Picasso. *Mandolin and Guitar*, 1924. Oil with sand on canvas. 140.7 x. 200.3 cm. Solomon R. Guggenheim Museum, New York. © 2019 Estate of Pablo Picasso / ARS. Image: Solomon R. Guggenheim Museum / Art Resource, NY.

commedia dell'arte opera." At this point I blinked and thought, "How does he know this? How can anybody know so much?" John continues:

... Prokofiev's commedia dell'arte opera, which was first performed December 1921 at the Chicago Auditorium and was still much in the news. This opera's international success sparked enormous controversy in the musical circles frequented by Picasso. Prokofiev's rival, Stravinsky, inveighed against it but failed to persuade [Sergei] Diaghilev to share his view. *Love for Three Oranges* enjoyed tremendous popularity. F. Scott Fitzgerald even used a passage from it as the background music for the nightmare of the Gerald Murphy character, Dick Diver, in *Tender is the Night* ...

(Of course you know that Picasso was good friends with Sara and Gerald Murphy.)

Prokofiev's plot would have been much to Picasso's taste. The composer had adapted it from a play by Vsevolod Meyerhold, the modernist Russian dramaturge, who had adapted it from a farcical satire from the eighteenth-century Venetian dramatist, Carlo Gozzi. Gozzi had set out to ridicule his two leading rivals, Carlo Goldoni for Frenchifying the bawdy old commedia dell'arte vernacular, and Pietro Chiari for turning classic drama into fustian melodrama ...

(What wouldn't I give to have written the phrase, "fustian melodrama"?)

To mock them both, Gozzi dramatized the 'most ridiculous story in the world,' *Love for Three Oranges*. Its success in 1761 was soon forgotten. Its rediscovery, 150 years

later, had so impressed Meyerhold that he named his theater magazine, as well as his experimental theater company, after it.

"At this point I was thinking
"OK, I'm overwhelmed by your erudition;
this is wonderful, but what
does it have to do with Picasso?"
John answers the question almost
before it emerges ..."

At this point I was thinking, "OK, I'm overwhelmed by your erudition; this is wonderful, but what does it have to do with Picasso?" John answers the question almost before it emerges: Picasso "was likely to have met Meyerhold when the latter visited Paris in 1914 and became a friend of Apollinaire's."¹²

Of course Meyerhold was hanging out with Apollinaire, Picasso's best friend. OK, I give in: Picasso's three oranges refer to Gozzi, Prokofiev, and Meyerhold.

There is one moment after another like this in the book. It is part of John's genius that, in addition to revealing so many personal, small, funny, heart-breaking, salacious stories, he constantly invokes other areas of modern culture. Who would have thought that Picasso would have this kind of subterranean connection to Russian avant-garde theater? Normally, Picasso and Meyerhold inhabit different universes, even for those of us who teach this period. To bring them together like this is one of John's many magnificent accomplishments.

I am honored to have had this opportunity to salute the greatness of John Richardson's work.

¹² John Richardson and Marilyn McCully, *A Life of Picasso, Volume III*, op. cit., pp. 269-70.

• • •

IFAR EVENING—JOHN RICHARDSON, PICASSO SCHOLAR

DIANA WIDMAIER PICASSO*

Thank you, Sharon, for inviting me tonight, and thank you, Pepe, for your brilliant presentation. I think that most of my friends here know how privileged I feel to be part of this great, inspiring legacy. But I must confess that I feel equally fortunate to have had the pleasure to meet and benefit from several scholars who have enriched our vision of my great ancestor. Among them is John Richardson, but also Robert Rosenblum, Leo Steinberg, Pierre Daix, Elizabeth Cowling, Pepe Karmel, John Elderfield, Carmen Giménez, T. J. Clark, and many others. I want to express my gratitude, and that is the reason why I'm here tonight.

It was surely no accident that I first met John Richardson in Malaga, Spain, my grandfather's homeland. I was a teenager at the time, and I remember our meeting very well. I was immediately charmed by his charisma. He was a phenomenon, an insatiable aesthete and a true man of culture. Moreover, he was a devoted humanist, who placed human destiny, including the artist he loved, above any other values. He was an impassioned man with vast reserves of wonder for everything that comes alive. He also managed to surround himself with highly competent researchers whom I knew well, who enabled him to document his work, enhance his message and complete his personal memories of Picasso by meticulously studying archival materials. We shared that passion

for research and the thrill one gets when finding a new document.

He grew fond of me, and always loved and respected my mother, Maya. In 2003, when I launched a catalogue raisonné of Picasso's sculptures, he took an interest in my work and greatly encouraged me, seeing the catalogue as essential to our knowledge of my grandfather's work, given that I was the only one in the family that had studied art history. He felt that Picasso was "by far the most multiform, inventive sculptor of the century."



FIGURE 1. Left to right: Larry Gagosian, Diana Widmaier Picasso and John Richardson. Exhibition *Picasso and Marie Thérèse: L'amour fou*, Gagosian, New York, 2011.

* Diana Widmaier Picasso is an art historian, curator and author and is currently working on a catalogue raisonné of Picasso's sculptures.



FIGURE 2. Pablo Picasso, *Buste de femme (Marie Thérèse)*. Boisegeloup, 1931. Plaster, 76 x 46 x 48 cm. Private coll. © 2019 Estate of Pablo Picasso / ARS, NY.

In 2011, I had the great pleasure of working with him on the exhibition *Picasso and Marie-Thérèse: L'amour fou*, held at Gagosian Gallery in New York (FIG. 1). During the opening of John's exhibition *Picasso Mosqueteroes*, I asked Larry Gagosian if I could do an exhibition about Marie-Thérèse Walter, and he immediately said "yes." I had already solicited MoMA and the Picasso Museum in Paris, but they were not interested at the time, at least it was not a priority. The exhibition brought together for the first time a collection of works – paintings, sculptures, drawings, engravings – dating from what is now usually called the "Marie-Thérèse period" (FIG. 2), which has since been the subject of a number of other exhibitions, especially *Picasso 1932* organized by the Musée Picasso in Paris and the Tate Modern in 2017-2018. The title of the 2011 Gagosian exhibition was taken from an article John Richardson had published in *The New York Review of Books* on December 19, 1985. He was one of the first people to look into the story of my grandmother and Picasso's romance with her. The exhibition meant a lot to him, as did my wish to include a set of formerly unseen works and photographic records essential for an understanding of Picasso's art. So it was quite natural for me to work with him on the project. Richardson had an affinity for a number of the works I've selected to show you here.

Picasso first met Marie-Thérèse on January 8, 1927, outside the Galeries Lafayette department store in Paris. Marie-Thérèse had gone there to buy herself a col Claudine – a detachable Peter Pan collar – and matching cuffs. As the story goes, Picasso approached her and said, "You have an interesting face. I'd like to do a portrait of you. I feel you and I will do great things together. I'm Picasso." Her blond hair, blue eyes and light skin contrasted totally with Picasso's own features and strongly attracted him. He was 45; she was 17. The beautiful young Swedish girl supposedly knew nothing of the artist, so he took her to a bookstore and showed her a book about himself – in Chinese or Japanese, she thought. Marie-Thérèse agreed to see him again even though Picasso was married at the time to the Russian dancer Olga Khokhlova, who had been one of Diaghilev's ballerinas.

"Theirs was a stormy relationship due to Olga's extreme but justified attacks of jealousy. Days later, Marie-Thérèse went to [Picasso's] studio, and their intense love affair began."

Theirs was a stormy relationship due to Olga's extreme but justified attacks of jealousy. Days later, Marie-Thérèse went to his studio and their intense love affair began. When Pierre Cabanne interviewed Marie-Thérèse in 1974, the year after Picasso's death, he asked her, "When you hear the name 'Pablo Picasso', what is the first thing that comes into your head?" She paused before replying, "Secrecy, because we were living in secret and we were happy." That chance meeting led to a passionate relationship. Marie-Thérèse became an inexhaustible source of inspiration, a mysterious, hidden muse who first appeared in cryptic portraits as the monogram "MT" (FIG. 3) or silhouettes in profile (FIG. 4). In Picasso's work, she embodied many different allegories: a Lolita with an athletic physique, a sensual lover and erotic giant, a fertility goddess and mother figure, a mystical woman and a symbol of peace. Over these

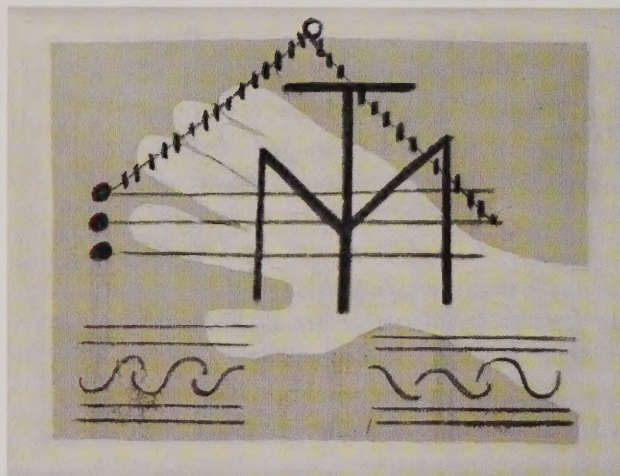


FIGURE 3. Pablo Picasso, *Guitar and white hand (Marie Thérèse)*, 1927. Oil and charcoal on canvas, 22 x 35 cm. Private coll. © 2019 Estate of Pablo Picasso /ARS, NY.

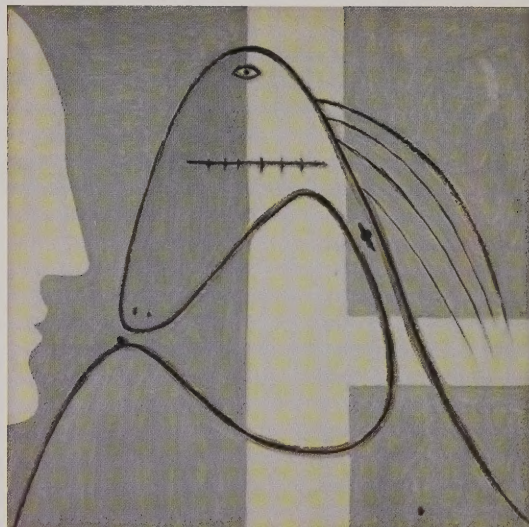


FIGURE 4. Pablo Picasso, *Head (Marie Thérèse)*, 1928. Oil on canvas, 46 x 46 cm. Private coll. © 2019 Estate of Pablo Picasso /ARS, NY.

turbulent years marked by the impossible divorce with Olga, his complicated relationship with Dora Maar, his political commitments and his struggle over the Spanish Civil War, she was a ubiquitous figure in the work of the painter, who saw in her the stability of family life and the promise of limitless passion – “l’amour fou” (FIGS. 5–8). Although life and the painter’s many love affairs distanced the two, their daughter Maya – born in 1935 – created a

lasting, tangible bond between them, as did Marie-Thérèse’s devotion, which continued even after the artist’s death.

John Richardson developed a love of that discreet, innocent muse Marie-Thérèse, who remained unknown to the general public for many years. According to John, the Picasso retrospective organized by William Rubin in 1980 at MoMA helped



FIGURE 5. Marie Thérèse Walter nursing her daughter Maya. Villa Saint-Genevieve, Juan-les-Pins, April 1936. © Archives Maya Widmaier-Ruiz-Picasso.



FIGURE 6. Pablo Picasso, *Portrait of Marie Thérèse*, December 27, 1935. Pencil, 27.5 x 34.5 cm. Private coll. © 2019 Estate of Pablo Picasso /ARS, NY.

to throw light on the 1930s paintings and sculptures that celebrated Marie-Thérèse. At the time, he wrote, “Has sheer physical passion ever been made so palpable in paint or bronze?” He enlarged on this: “However, these works are far more than sublime pinups.

They have to be seen in the light of Surrealist theories of ‘convulsive beauty’, of art as something ‘marvelous’ and ‘magical’, ‘uncanny’ and ‘hallucinatory.’” Indeed, Richardson was lastingly affected by the work of Lydia Gasman (and her thesis *Mystery, Magic, and Love in Picasso, 1925-1938: Picasso and the Surrealist Poets*, 1981). Gasman rapidly suggested an innovative interpretation of the Marie-Thérèse period and explored the artist’s psyche more deeply. She studied the symbolism of Picasso’s paintings and drawings, analyzed from the perspective of mysticism, magic and the Kabbala. Gasman was especially interested in the beach-cabin bathers depicted at the end of the 1920s, conducting an in-depth analysis of the role of the cabin as a sexual symbol in Picasso’s work, a “kind of secret refuge filled with sexual memories.” According to Richardson, Gasman’s meetings with Marie-Thérèse in 1971 contributed greatly to our knowledge of the period. Marie-Thérèse never enjoyed the recognition and fame she might have had, not publishing her memoirs – unlike Fernande Olivier and Françoise Gilot. Yet the closeness between Marie-Thérèse and Lydia Gasman revealed intimate memories of her relationship with Picasso.

Richardson often showed an amazing intuitive ability that proved relevant. He looked at works in a very special way, with all his sensitivity, attentive to his most deeply buried emotions. So he noticed analogies that had formerly been rarely or wrongly interpreted by historians. He felt that Marie-Thérèse’s face resembled a heart or boomerang, but his personal intuition suggested a col Claudine, a reference to the one she was wearing when she met Picasso. As for Marie-Thérèse’s sculptural body, it takes the form of hybrid figures close to metamorphoses (FIG. 9); and Richardson makes a connection between the figures by the sea in 1929 and the cliffs



FIGURE 7. Pablo Picasso, *Woman with a Hat (Marie-Thérèse)*, April 26, 1936. Oil on canvas, 73 x 60 cm. Yale University Art Gallery. Charles B. Benenson, B.A. 1933, Collection. © 2019 Estate of Pablo Picasso / ARS, NY. Image: Yale University Art Gallery.



FIGURE 8. Pablo Picasso, *Portrait of Marie-Thérèse*, January 7, 1939. Oil on canvas, 65 x 46 cm. Private coll. © 2019 Estate of Pablo Picasso / ARS, NY.

of Étretat in Northern France (FIG. 10). He also frankly mentions the sexuality that characterized the relationship between Picasso and Marie-Thérèse, which he links to the philosophy of the Marquis de Sade.



FIGURE 9. Pablo Picasso, *Nude Standing by the Sea*, April 7, 1929. Oil on canvas, 129.9 x 96.8 cm. The Metropolitan Museum of Art. © 2019 Estate of Pablo Picasso / ARS, NY. Image: The Metropolitan Museum of Art.



FIGURE 10. Rock arch in Étretat, France, c. 1911.



FIGURE 11. Pablo Picasso, *Femme nue, feuilles et buste*, 1932. Oil on canvas, 162.1 x 130 cm. Private coll. © 2019 Estate of Pablo Picasso /ARS, NY.

(FIG. 11), a painting Picasso probably based on a Man Ray photograph of 1928.

Richardson had an organic approach to Picasso's work. In the catalogue of his exhibition *Picasso*

According to Richardson, Marie-Thérèse's erotic physique played a major role in the creation of the sculpted and painted busts of the 1930s. He insisted on the phallic vision of the bathers and the 'pneumatic' aspect of the figures. He rightly remarked on the strongly sexual properties of *Femme nue* (1932)

"At the time [of the 1980 Picasso retrospective at MoMA], John wrote, 'Has sheer physical passion ever been made so palpable in paint or bronze?'"

& the Camera, organized by the Gagosian Gallery in New York in 2014 (an exhibition that studied the unique relationship of the artist with the camera), John made a whole new connection with the work of Jean Painlevé, known for his documentary films on the sea world, and especially *La pieuvre* (*The Octopus*) in 1928 (FIG. 12), shown in avant-garde Parisian movie theaters such as the Studio des Ursulines or the Studio Diamant. We know that Picasso regularly visited those places with his Surrealist friends and certainly saw these premières, whose formal inspiration is apparent in the portraits of Marie Thérèse, such as the *Femme nue couchée* (*Reclining Nude*) in 1932 (FIG. 13). His lover's limbs take on the flexible, curvaceous appearance of the octopus. Aside from this analogical link, we can see a more precise reference in the use of the skull, a feature that appeared in the work of both artists at the same time, confirming a close connection.



FIGURE 12. (top and bottom). Jean Painlevé. Film stills from *La pieuvre*, 1928. Les Documents Cinématographiques, Paris.

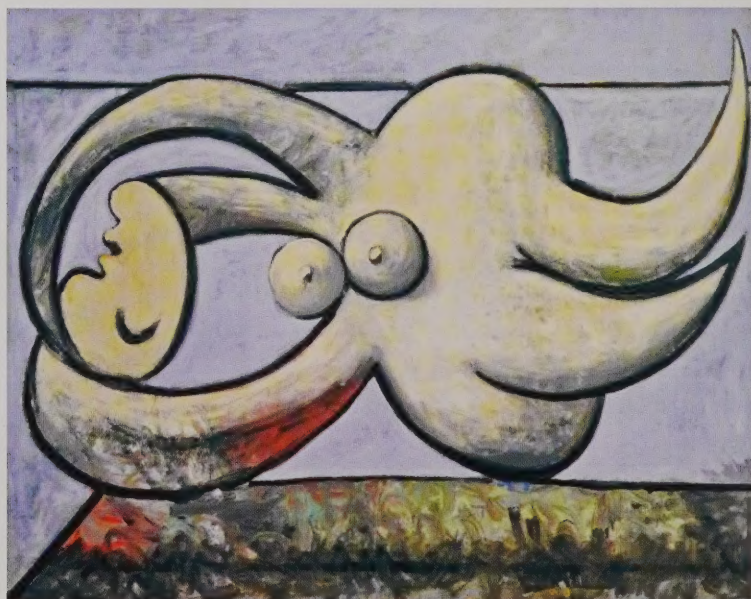


FIGURE 13. Pablo Picasso, *Reclining Nude*, 1932. Oil on canvas, 130 x 161 cm. Private coll. © 2019 Estate of Pablo Picasso /ARS, NY.

John Richardson always insisted on the importance of studying Picasso's everyday life, since it enables an understanding of his art, and especially his affairs, which influenced his work. He stressed the importance of even the slightest event in the work of Picasso, and tells tales like a genuine storyteller, situating the action with the characters, as was the case with the drama of Picasso's separation from his wife Olga in 1934 to 1935 (FIG. 14). The artist evokes their conflicted relationship by depicting Olga killing her rival, Marie-Thérèse, like Charlotte Corday, stabbing her in the throat with a dagger (FIG. 15).

Marie-Thérèse's peaceful figure is, according to Richardson, closely linked to that of the artist's younger sister, Maria de la Concepcion, Conchita, who died of diphtheria when Picasso was 14. He revealed that Picasso swore to quit painting if her life were spared, but his wish was not granted. So Marie-Thérèse appears in a number of works as a symbol of peace; for instance, the engraving *Minotauremachie* and the monumental sculpture *La femme au vase* (Woman with Vase) of 1933 (FIG. 16), placed on the artist's grave at the Château de Vauvenargues after his death, according to his wishes.

In 1935, his separation from Olga and new life with Marie-Thérèse – who was expecting

their daughter Maya at the time – led to a radical change in Picasso. My mother was actually named Maria de la Concepcion, after his dead sister, Conchita, but nicknamed herself Maya at a young age. He stopped painting for a little more than a year after her birth to devote his time to poetry



FIGURE 14. Pablo Picasso, *Two Heads (The Kiss)*, January 12, 1931. Oil on canvas, 61 x 50 cm. Private coll. © 2019 Estate of Pablo Picasso /ARS, NY.



FIGURE 15. Pablo Picasso, *The Murder of Marat*, July 7, 1934. Pencil on paper, 39.8 x 50.4 cm. Musée national Picasso, Paris. © 2019 Estate of Pablo Picasso /ARS, NY. Image: RMN-Grand Palais/ Art Resource, NY. Ph: Béatrice Hatala.



FIGURE 16. Pablo Picasso, *Woman with Vase*, 1933 (cast 1972-73). Bronze, 220 x 122 x 110 cm. Château de Vauvenargues. © 2019 Estate of Pablo Picasso /ARS, NY.

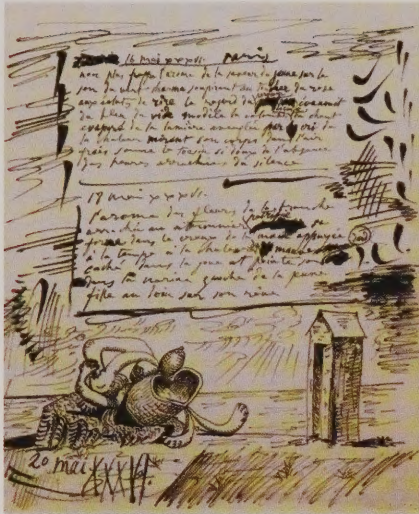


FIGURE 17. Pablo Picasso, *Bather*, May 30, 1936 (with two texts handwritten by the artist on May 16 and 18). Pen and India ink on tracing paper. 37.7 x 30 cm. Private coll. © 2019 Estate of Pablo Picasso / ARS, NY.

(FIG. 17), using a form of semi-automatic writing inspired by the Surrealists. Richardson describes the writing as being “as powerful – tragic, erotic and subversive – as his visual imagery.”

From the same period, Richardson notes the ubiquity of the minotaur, used to exorcise the artist’s problems:

a minotaur pulling a cart (FIG. 18) represents the loss of his Château de Boisgeloup (which he had to hand over to Olga); a minotaur saving a woman from drowning (FIG. 19) revives the theme of rescue specific to Marie-Thérèse (referring to her rowing accident in the Marne river in 1932); and a wounded minotaur is saved by a nymph with Marie-Thérèse’s features (FIG. 20). In fact, this minotaur theme would be the subject of another exhibition of Richardson’s – his last exhibition dedicated to Picasso, *Picasso: Minotaurs and Matadors*, held in 2017 at the Gagosian Gallery in London – in which

he focused on two obsessions: that of Picasso and his systematic identification with the savage, tragic mythological creature, and that of Richardson himself, fascinated by the artist and his work, both tender and cruel.

Until the end of the 1930s, Picasso shared his life and work with Marie-Thérèse and Dora Maar. He sometimes crossed his references, painting his muses in the same pose or painting one of them with the features of the other. On January 21, 1939, Picasso produced two similar portraits of the two women reclining in an interior with a window in the background (FIGS. 21 & 22). Richardson analyzed the two depictions and concluded that “Picasso ruminates on his very feelings for these very different women – the one so spiky, so complex, so desperate, the other so serene, so loving, so at peace.”

John Richardson’s expert knowledge of Picasso’s life and work gave him a critical view of the many accounts that exist. He insists on the fact that the stories told by friends and family aren’t all equally true and that it is often difficult to distinguish the true from the false. He notably mentions Françoise Gilot’s book *Life with Picasso*, published in 1964. In an article published a few months after the book, he criticizes it for turning Picasso’s life into a soap opera. Instead of giving us an objective portrayal of the great artist, she draws a caricature of a tyrant, smearing his memory. According to Richardson, Picasso’s work says far more about their relationship than Françoise’s writing. He also doubts her mes-



FIGURE 18. Pablo Picasso, *Minotaur Pulling a Cart*, April 6, 1936. Oil on canvas, 46 x 55 cm. Private coll. © 2019 Estate of Pablo Picasso / ARS.



FIGURE 19. Pablo Picasso, *Mermaids, Nude and Minotaur*, March, 1937. India ink and gouache on cardboard, 27 x 27 cm. Private coll. © 2019 Estate of Pablo Picasso / ARS.

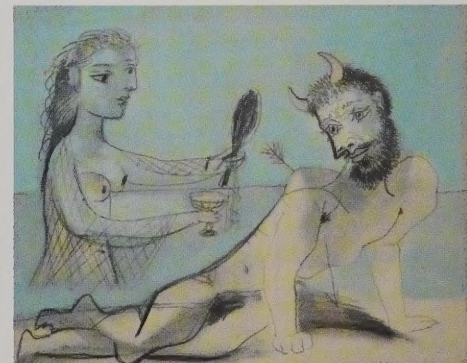


FIGURE 20. Pablo Picasso, *Wounded Faun and Woman*, January 1, 1938. Oil and charcoal on canvas, 46 x 55 cm. Private coll. © 2019 Estate of Pablo Picasso / ARS.



FIGURE 21. Pablo Picasso, *Reclining Woman Reading (Marie Thérèse)*, January 21, 1939. Oil on canvas, 96.5 x 130 cm. Musée national Picasso, Paris. © 2019 Estate of Pablo Picasso / ARS. Image: RMN-Grand Palais / Art Resource, NY.



FIGURE 22. Pablo Picasso, *Woman Stretched Out on a Sofa*, (January 21, 1939. Oil on canvas, 97 x 130 cm. Joe Lewis Coll. © 2019 Estate of Pablo Picasso / ARS.

sage is reliably accurate, believing it would be a feat of memory. Those legitimate reservations apply to most of the people who knew the artist. The precision of his thinking and self-questioning actually enabled Richardson to correct certain mistakes and rumors. For instance, he re-established the truth about the real date of Picasso and Marie-Thérèse's meeting. It was Marie-Thérèse's sister who, after the deaths of Picasso and Marie-Thérèse, claimed that she was there when the two lovers met and gave the year as 1925. But Richardson relies on the research conducted by myself and Lydia Gasman. He also mentions the ancestry of Marie-Thérèse's mother, which was Swedish and not Swiss.

John Richardson was no ordinary art historian. He didn't simply present Picasso's works, but had a special relationship with them. In 2011, I clearly remember his presence at the hanging of the exhibition on Picasso and Marie-Thérèse. He was very preoccupied by the installation and felt strongly committed to the task. He naturally had preferences related to works, but also ideas about conservation and restoration. In a 1983 article ("Crimes against the Cubists" in *The New York Review of Books*, June 16, 1983), he criticized the technique of varnishing Cubist paintings and also challenged the application of wax on the back of the canvas or even a lining to strengthen it, an irreversible operation. He said that

Picasso shared his opinion, as did many other artists. Indeed, John paid a lot of attention to details and would get enraged if things were not going the way he wanted. For example, during the exhibition in 2011, none of us wanted labels or any kind of explanations on the walls. We had to agree only for some museums and institutions who would not lend otherwise. The gallery in Chelsea was much too large for the purpose of the show, which was meant to be very intimate. We asked for the walls to be painted in beige. We also worked a lot on the lighting to create a more dramatic effect. Needless to say, we would argue a lot with John. At some point, we were so upset that we could not even stay in the same room! But none of this silliness was motivated by ego; the only purpose was to serve the best we could Picasso's art which we both loved so intensely. The result was an emotional charge that led visitors to often cry in presence of the paintings and the works. They were transported to that very passionate relationship, which we realized was the power of these works. John knew it so well.

I want to take this opportunity to thank the scholars who were close to John these last years. I'm thinking of Delphine Huisinga, Ross Finocchio and Michael Cary, who all helped John finish the fourth volume, which we very much look forward to. On behalf of my family, thank you.

IFAR EVENING — JOHN RICHARDSON: VOICE AND VISION

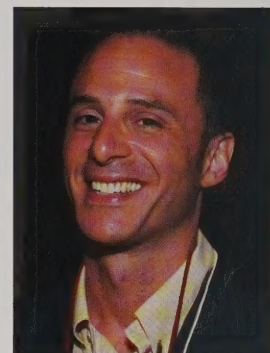
ROSS FINOCCHIO*

The title chosen for this event, “John Richardson: Picasso Scholar and Art World Luminary,” got me thinking about how John became a scholar *and more*; about the different roles he played throughout his long career and the occasions he had to reinvent himself. In the 1950s and early 60s, there was John Richardson, the London critic for the

Observer, the *New Statesman*, and the *Burlington Magazine*.

A bit later, John Richardson, the New York dealer and agent for Christie’s and Knoedler. Later still, John Richardson, the keen observer and commentator on international high society for *Vogue* and *Vanity Fair*. All this, in addition to John Richardson the biographer, and most recently, curator and consultant for

the Gagosian Gallery. Some of you, I’m sure, knew John in one or more of these professional guises.



I was a latecomer to John’s world, having worked for him only during the last five years of his life. But throughout that span, no one spent more time with him than I did. And though I still feel his absence very keenly, I will speak of the John I knew (FIG. 1), the man I met soon after he had turned ninety and I, thirty-four. I mention that fact not only to stress his astonishing longevity, but because where we were in our respective lives determined, perforce, the nature of our collaboration – a collaboration shared with John’s researcher Delphine Huisinga, whom you will meet shortly.

But what *was* the nature of our collaboration? For one thing, it was slow. Recollecting our day-to-day workflow brings to mind an anecdote from the 1880s attributed to another great British author, Oscar Wilde. It’s been said that over dinner one evening at an English country house, Wilde was asked by his host how he had spent the day. Wilde replied that he had been immensely busy. “I have been correcting the proofs of my poems. In the morning after hard work, I took a comma out of one sentence.” What about the afternoon, the host wondered. “In the afternoon—,” said Wilde, “well, I put it back again.”

Much to the vexation of John’s various editors, many were the days where we did little more than that. Why? There were several reasons but none



FIGURE 1. John Richardson on a trip to Mexico in 2015. Ph: R. Finocchio.

* Ross Finocchio, Ph.D., was John Richardson’s Editorial Assistant from May 2014 until his death in April 2019. In addition to working with John on Volume Four, he worked on Richardson’s 2019 book, *John Richardson: At Home* (Rizzoli), and two articles for the *New York Review of Books*.

simpler than John's painstaking *modus operandi*. Part of John's creative process involved subjecting his ideas to every lexical, syntactical, and tonal permutation he could conjure. It was like opening a closet of English grammar and literary devices, and trying every combination of shirt, pants, and shoes before choosing an elegant ensemble. As you can imagine, for a writer as long-lived, well-read, and widely-traveled as John Richardson, the wardrobe was vast. Typically, the changes ended about where they had started, as John tended to prefer his first phrasing of an idea to its less spontaneous alternatives. Either way, he needed to test his expressive options before deciding which one best captured his meaning and mood. And the details – such as if and where to place a comma, a semicolon, or an em-dash – were all-important to him.

“The aural nature of our technique imparts an aural quality to his text.”

For better or worse, John found in me someone who shared his obsession for this kind of verbal experimentation (or who at least had a high tolerance for it). It could be by turns great fun or greatly frustrating, but it was not fast. As I got to know John and his body of work better, I came to understand that the seemingly effortless verve of his prose, its deadly sharpness, and its moving poignancy, were, in fact, the product of patient, rigorous self-editing. These qualities were the product of something else as well, but before I get to that, let me mention another factor that impacted the pace of our progress.

As anyone who knew John will attest, he was a man of dynamic vitality. Down to this last days, his energy level and sheer force of will outstripped those of much younger men, myself included. John was not, however, totally impervious to the effects of extreme old age. By the time Delphine and I arrived on the scene, macular degeneration had made it very difficult for John to read printed text. Eventually, his own handwriting had to be read back to him. We developed various methods to work around this; for example,

printing his manuscript in a larger, bolder typeface, using special clarifying lamps, and a desk-top enlarging device for examining illustrations (FIG. 2). These technologies proved extremely helpful but took us only so far. There came times we had no choice but to work out loud, when nearly all of the internal processes of writing had to be externalized, by which I mean vocalized.

Generally, the order of operations went something like this: After thoroughly discussing Delphine's research on an event or series of events in Picasso's life that he had chosen to treat in the manuscript, John would rough out his preliminary ideas via dictation to me. I would structure them into a narrative to which John would then make myriad elaborations and refinements as I read the text back to him, along with the relevant sources. As you can imagine, this necessitated a certain amount of repetition and recitation of each passage before John settled on something that satisfied his style and sense of euphony. And, if at any later point the structure or diction of a passage no longer pleased his ear, we would do it all again.

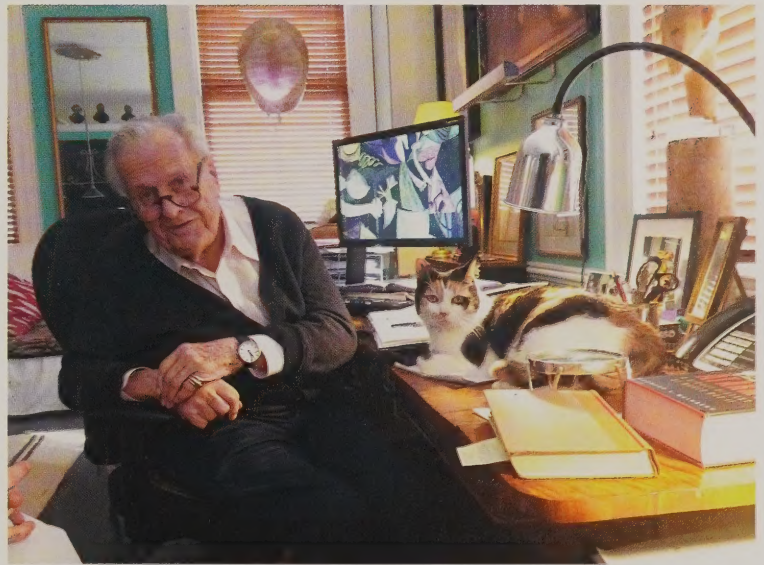


FIGURE 2. John Richardson at his desk in 2017. Ph: R. Finocchio.

But John knew how to make a virtue of necessity and transform an apparent weakness into a strength. The aural nature of our technique imparts

an aural quality to his text. I hope and believe that you will find in volume four the pleasure of John's spoken word. Sensitive readers of volumes one through three will recognize that each one has its own cadence and character. Volume four is no exception, partly because much of it was composed, revised, and re-revised *viva voce*.

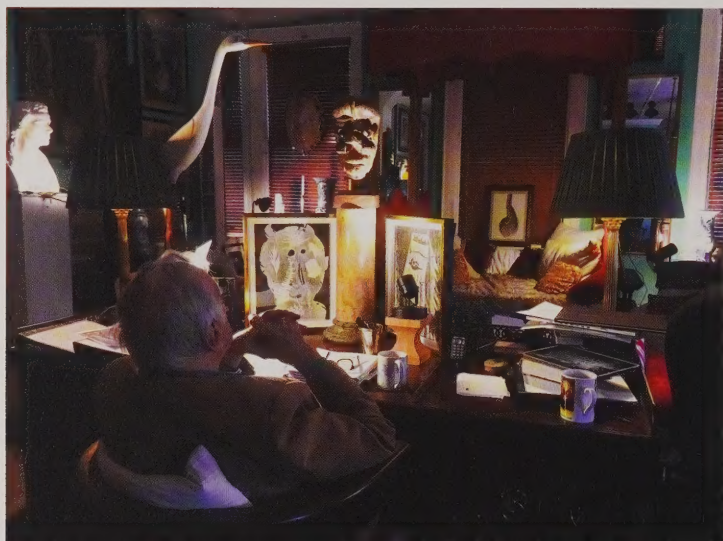


FIGURE 3. John Richardson in his home studio in 2018. Ph: R. Finocchio.

A few moments ago, I said that *nearly* all of the internal process of writing had to be externalized. And I say *nearly* because although John's eyesight had suffered, his *insight* remained strong and penetrating. I witnessed his visionary gift firsthand. When puzzling over a work of art or a writerly problem, John withdrew inside himself. He would lean back in his chair, fold his hands over his chest, and close his eyes for long enough to make me wonder if he had dozed off (FIG. 3). Occasionally, I would speak to throw him a lifeline, as it were, to propose an answer to the question at hand. He would reply with a baritone *hummmm*, the tone and duration of which told me whether my suggestion had been accepted or dismissed. There was something mystical about these moments, watching John silently consult his intuition, lifetime of experience, and incredible long-term memory to emerge after several minutes or more with an observation no

one had noticed or a solution no one had thought of before. In those situations, I felt, as I know John sometimes felt at around my age, that I was in the presence of a sorcerer.

Perhaps now is the time to bring John's voice into the room, so to speak, to demonstrate one result of our way of working, and to provide a small preview of *A Life of Picasso*, volume four. The passage I will read brings us to spring 1936. We find Picasso in the doldrums despite a series of professional triumphs. He is both depressed over the state of his domestic life and worried about political strife in his native Spain – so much so that he had ceased making art over most of the previous year. Perhaps to allay these preoccupations, he decides to leave Paris quietly and go south for several weeks.

Picasso was not impressed by the critics' reactions – even the favorable ones – to his 1936 Rosenberg show. He grumbled to Sabartés [his secretary] that one critic who had deplored his recent paintings when shown them at Boisgeloup now praised them. 'So you see! But what does it matter,' Picasso exclaimed. 'Everybody is like that. I'm going away.' And go away he did.

On March 25, Sabartés took Picasso to the Gare de Lyon and put him on the night train to Antibes. Apart from his secretary, no one was to know about this excursion to a hideaway where he could finally resume painting on canvas. Picasso enjoyed traveling 'incognito.' He felt he was 'doing something wicked.' He told Sabartés to address him as Pablo Ruiz, 'like when we were youngsters.'

Picasso had legal reasons for concealing his identity. If he wanted Marie-Thérèse to live with him in the south, secrecy was essential. Given the state of his divorce suit, his lawyer Maître Henri-Robert had ordered him, above all, not to cohabit with her. Picasso even opened a checking account under his abbreviated name. 'I'm sending you as requested a checkbook in the name of Pablo Ruiz,' wrote his banker. 'Rest

assured that we perfectly understand your desire for peace and quiet.'

... At Juan-les-Pins, a Mediterranean sea-side place he already knew well, Picasso found a little villa with a garden. As soon as he moved in, he had Marie-Thérèse and baby Maya join him. Before leaving Paris, he had warned her to shut off the gas, electricity, and water in her apartment, and bring the sheets. His daily letters to Sabartés during the six weeks he spent with Marie-Thérèse are comical, but, as the secretary noted, 'anxieties continued to hound him. His ironical remarks and jokes in Catalan could not conceal his disquietude.'

... On April 23 Picasso wrote Sabartés: 'I am giving up painting, sculpture, engraving, and poetry to devote myself exclusively to singing.' Nonsense. He was writing a major poem virtually every day. He was also painting and drawing avidly to make up for his year-long absence from his studios.

Picasso was determined to prove that he was still a dazzling draughtsman, as exemplified in the superb reworking of the *Sauvetage* theme, in which Marie-Thérèse and an identical look-alike appear to be rescuing each other from drowning. Swollen nipples seen in drawing [of April 29] suggest that Marie-Thérèse was still breastfeeding Maya at Juan-les-Pins (FIG. 4).

I read that passage to John many times and every time I did I would pause here to tell him that it was one of my favorite parts of the manuscript. He would laugh and ask me why. The answer, of course, is that no one but John could have written that. I chose this passage because it exemplifies so well the basic principle behind John's methodology, one that he plainly stated in an early article on Picasso from the London *Observer*, October 1962, which Michael Cary recently brought to my attention. There, in the first sentence, John wrote: "The inspiration for nearly all Picasso's work comes from his daily life. That is why it has such vividness and

humanity and why the least fact of his existence is of interest."

Well, one of the daily facts of Picasso's existence at Juan-les-Pins in April 1936 was seeing his lover nurse their child. Who else but John had the vision and boldness to see in this idiosyncratic, surrealist, and weirdly erotic image the trace of a young mother's love? This down-to-earth, flesh-and-blood observation typifies the ways that John taught me to see; that is, to see like a biographer, beneath the surface and beyond the parameters of my academic training.

It is worth noting that by relating the work of the artist to his lived human experience, John was practicing the oldest form of art history, which goes back through Giorgio Vasari's venerable *Vite* in the sixteenth century, and further still to parts of Pliny the Elder's *Natural History* in the first century. Being the oldest doesn't necessarily make it the best, but it has made biography, down to this day, one of the primary means by which advanced scholarship in the arts reaches the general reader.



FIGURE 4. Pablo Picasso, *Deux femmes enlacées*, April 29, 1936. Pastel and charcoal on canvas, 65 x 54 cm. Private coll. © 2019 Estate of Pablo Picasso /ARS, NY.

JOHN RICHARDSON AND PICASSO

“What really moved him, what made him
an “art world luminary” was love:
John’s love for Picasso, the man and the artist;
John’s love of language and
writing; his love for those he collaborated
with and ours for him.”

I can think of no better words to describe the appeal that John’s writing has for general readers and scholars alike, than the same words he chose to describe the appeal of Picasso’s work: vividness and humanity. Delphine and I were absorbed in the vividness not just of John’s prose, but of his very personality in countless hours of discussion and argument around his desk; in memorable visits to museums, galleries, and private collections here and in Europe; and in precious conversations at his table where we gathered everyday for lunch prepared by John’s devoted housekeeper Sonam, an essential member of our team who is here tonight. The vividness of John’s voice and his uniquely human vision of Picasso’s

work resonates strongly in our minds in these first few months without him.

I have sometimes wondered what was the tremendous force fueling John’s prodigious productivity through the decades, the myriad publications, exhibitions, interviews, and so on. I believe Picasso provides the answer in the response he gave to a question about his own prolific creativity in late 1932, just before the time that volume four begins. He said: “*Au fond, il n’y a que l’amour. Quel qu’il soit.* [When it comes down to it, there is only love. Whatever it may be.]” And so it was with John. What really moved him, what made him an “art world luminary” was love: John’s love for Picasso, the man and the artist; John’s love of language and writing; his love for those he collaborated with and ours for him. It has been the honor of my career, such as it is, to have both received and rendered so much of that love in the last years of John’s extraordinary life.

• • •

CONT. ➔

IFAR ART AUTHENTICATION RESEARCH SERVICE

For fifty years, IFAR has offered a unique Art Authentication Research Service, which works to resolve questions concerning the attribution of works of art. As a not-for-profit organization with a distinguished Art Advisory Council and a worldwide network of scholars, IFAR is free to render objective opinions unaffected by the marketplace.

IFAR offers its services to individuals, dealers, museums, and other institutions. We examine art only for the owner, or with the owner’s consent. We are only able to accept a limited number of projects each year. As an educational organization, IFAR reserves the right to publish the results of its research.

For additional information, please call (212) 391-6234
or go to www.ifar.org.

IFAR EVENING — JOHN RICHARDSON: PICASSO SCHOLAR AND ART WORLD LUMINARY

Q&A

Q Sharon Flescher (SF): To the degree you can share it, what is the status of volume four? Inquiring minds want to know.

A Ross Finocchio (RF): John left volume four in a very advanced stage of completion, but he did not work in a strictly linear way. If he became excited about a new bit of research, he would jump on that. So he went from beginning to middle to end; from end to beginning to middle. There were some areas of research that he did not have the time to include. We are in the process now of integrating those areas of research into the scheme that was left to us.

Q SF: Delphine, how did you work with John in the context of the research? I know you were doing the chronology, but what other things?

A Delphine Huisinga (DH): I have to tell a story because it's so John for me. Upon arriving in the morning, I would always ask John how he was, and he would greet me with, "All the better for seeing you today." I do miss that every morning when I'm at John's apartment. Then we would sit down, and, as Ross explained, it was not always chronological. John would choose a year or event that he wanted to work deeper or research more. We would talk about it, and then I would grab all the material we would need, especially from the amazing Picasso library that he had in his home. Then — and this is another of my favorite memories — in the afternoon, I would hear John coming from the other part of the apartment, almost running, very excited, and he would sit down next to me and say, "What goodies did you find for me today?" I would then start reading to him from the books, articles, or materials I'd found, and this, of course, prompted numerous conversations and a lot of back-and-forth, because that was the great thing about John. We did not always agree, but we agreed to disagree, I guess.

Those conversations were really amazing.

Q SF: Michael, John was a man with very strong opinions. Can you describe the interaction with him when you were working on the exhibitions? And, of course, Diana, you also worked on an exhibition with John, so if you want to chime in about that, please do.

A Michael Cary (MC): The first exhibition that John worked on at Gagosian was the 2009 *Picasso Mosqueteros*. The origin of John working at the gallery started with a former colleague of mine named Valentina Castellani, who was then a director at Gagosian. She was working on a Bacon and Giacometti exhibition and was basing that exhibition on Isabel Rawsthorne, who was a girlfriend of Giacometti's and a very close friend of Bacon's. Both Bacon and Giacometti made portraits of Isabel. Isabel claimed that Picasso also made portraits of Isabel, but Valentina couldn't identify which Picasso paintings they were. It was just after volume three had been published, and she was a fan, so she decided to call John Richardson and ask him if he knew the answer. John invited her to lunch and the rest is history.

The invitation to lunch was one of the best tricks in John's bag, because the apartment was unforgettable and his charm really came alive once you visited him for lunch. So it was that Valentina and John began speaking about the first show. That was before my time; I came in at the very end of the show. But the origin of the show itself was really conversations between John and Bernard Picasso, the artist's grandson, whom John was very close to. Aside from the Marie-Thérèse exhibition, which Diana conceived and brought to the gallery, all the exhibitions originated from John's conversations with members of the family. It was a dialogue

between them; ideas that they had and subjects they wanted to explore. In the first two exhibitions, John worked very closely with Bernard. After the success of *Marie-Thérèse*, and, I think, after John had collaborated with another curator to put the show together with Diana, Claude [Picasso] was very impressed with the Marie-Thérèse show and proposed to John, "Why don't we do a Françoise show?" Then John reached out to Françoise Gilot. After collaborating with Diana, he thought that it was good to bring in a member of the family in a serious way. Françoise was [is] alive and very sharp and living in New York. So John approached her to collaborate on curating an exhibition of Picasso's portraits of Françoise, which is how we were able to get Françoise to lend her Picasso portraits to the show.¹ So, yes, it was a dialogue between John and members of the Picasso family. Larry Gagosian adored John, and John kind of had carte blanche to develop projects as he saw fit.

You mentioned earlier the show we have in the gallery at 980 Madison Avenue right now to

commemorate John.² We have some pretty amazing loans. It began as a conversation between Larry and Claude. We put it together pretty quickly, but Larry has interesting resources; can make several phone calls; and we got some great works. I think that John would be happy about it.

SF: My guess is that everyone in the room knows, but for those of you who may not, the Claude being referred to is Picasso's son with Françoise Gilot.

Q Pepe Karmel (PK): Diana, you've curated a series of exhibitions in recent years; I'm thinking particularly of the sculpture show in Rome last year, which I'm heartbroken to have missed. Is there an element in your practice as a curator where you draw on your experience of working with John? Is there anything in particular that you learned from that experience?

A Diana Widmaier Picasso (DWP): John was one of those art historians who had a great eye. He was truly *looking*. As Ross Finocchio was speaking, I was remembering the time I spent with Leo

Steinberg. Leo explained to me that when he was working on a picture, he would enlarge the work; put it in front of his desk; and look at it for hours. It was not just purely intellectual research. I think an exhibition is the occasion to make works live. The works when put together resonate. Picasso himself did this at his first retrospective in 1932. He did not put the works in chronological order. John knew the power of selecting works to put next to each other and the importance of the lighting, the size of the rooms. We were both very passionate and strongly attached to our vision, so it was a sparkle. But in the end there



Left to right: Ross Finocchio, Delphine Huisinga and Michael Cary during the Q&A.

¹ *Picasso and Françoise Gilot: Paris-Vallauris 1943-1953*, Gagosian, 980 Madison Avenue, New York (May 2 - June 30, 2012).

² *Picasso's Women: Fernande to Jacqueline: A tribute to John Richardson*. Gagosian, 980 Madison Avenue, New York (May 3-June 29, 2019).

SF = SHARON FLESCHER, Moderator
 MC = MICHAEL CARY
 RF = ROSS FINOCCHIO
 DH = DELPHINE HUISINGA
 PK = PEPE KARMEI
 DWP = DIANA WIDMAIER PICASSO

Q&A

was a lot of tenderness, and we both wanted the very best. As I said earlier, the resulting exhibit was a success perhaps because it was attached to a particular moment of Picasso's life when things were being intertwined with his model.

This exhibition was very emotional. Visitors cannot deny that. I would also mention that I drew upon a lot of archives; I think it was the same with John. He was very visual, but he was also very attached to resources and the thrill of finding a new document. I remember once he was very excited that he had found a new book called *Picasso and Woman*, which was written by a completely unknown writer. We never identified him, but John thought that it might be Tristan Tzara, although John didn't want us to know that. It was like a game to invent another writer. I was intrigued! I didn't like the information in the book, and I was in an unusual position because I was related to the person John was writing about. But I was open to the idea. There was an element of truth. Or, in any case there was some kind of a witness behind the book. So I went to meet with the son of Tristan Tzara because I was determined and I was excited, like John. It was a mystery. The son looked at it and said, "It is not possible that my father wrote this book, but someone must have written it." So I went to John and said, "What about the driver from the castle? He was the one who drove from Paris to Boisgeloup while Picasso was still married, which would explain the reason why he would not reveal his identity." But then, some other element was not true. I found it remarkable that John, while open to the idea, wouldn't jump on the information because the source was still unclear. I think that's remarkable. In that sense, he was really a scholar.

SF: Perhaps this is the moment to say, as an aside, that although this evening is about John and Picasso, we shouldn't forget that John gave the eulogy at Warhol's funeral. He was also very close with Lucien Freud and other artists whom he wrote about. John, as a scholar and writer, needs to be

thought of in that broader context, although the Picasso biography, I think, will be his monumental achievement.

Q: I happen to have met John at his loft, and also, amazingly, found out recently, that I was in that loft before John owned it. The previous owners had both passed away from the AIDS virus and my friend Mark McDonald, who later on owned the Gansevoort Gallery, had taken over the space to use as a temporary gallery. So to see the transformation of that raw space into John's apartment, and meet John there, was amazing. I love the fact, Diana, that your mother recalls back to her 4-year-old self. ... Do you know whether anyone has catalogued Picasso's library? John told me that there were books everywhere. Apollinaire's library is completely catalogued.

A: PK: Alas, no. But speaking of John's loft, there was a crazy kind of architectural miracle. You went up an elevator in a lower Fifth Avenue building and got off in what seemed to be a seventeenth-century English country house, with all the rooms in enfilade and tremendous cornices everywhere and incredible works of art. Architecturally, this was a fantasy. Every time I went there, I felt transported to a different place and a different time. But the first few years I went there I noticed that, as you went all down the length of the apartment, you got to the far end and took a left, where there was a little bit of raw space. So, it was like a miracle in reverse, having travelled to this "Ali Baba land," you suddenly were back in reality. It was shocking. In more recent years, that space was converted into John's study, and it was as fabulous as the rest of the apartment. But I missed having this little bit of gritty New York reality. To try to bring it back to the Picasso book, I think this says something about the nature of John's writing. There are these wild flights of interpretation and imagination, but there's always a grounding in the real world at the base of it. That's part of its greatness.

SF: That loft was very cluttered. You can tell in the photos we've seen, with very vibrant coloring, and with all sorts of artworks. Braque gave him this, and Miró that. I intended for IFAR to host a Collectors' Roundtable at the apartment, but we never got around to it. It's one of my great regrets because the apartment was like a palimpsest of his entire life.

Q: **PK:** This is an opportunity too good to pass up, to ask Delphine a question. I can never get her to tell me things. What kind of leads did John give you? The books are full of amazing trivia. Did he tell you to look for this or look for that?

A: **DH:** He did exactly what was talked about earlier. He would have, as he called it, a "hunch." Suddenly, he would mention a person, someone whom I had vaguely heard about, thinking there is no way there is anything interesting there. Almost every time, when I looked a little deeper into that person, there was an enormous connection with Picasso and his life. I learned to not roll my eyes every time John had a "hunch," because indeed he really had a hunch. We worked a lot like that. I have to tell you about another one of those hunches. John was talking about Brassai's³ account of the trip to Boisgeloup, December 1932. We know that after going to Boisgeloup with Brassai, Picasso decided he wanted to take everybody to the Cirque de Medrano, which Brassai later described at length. Near the end, Brassai wrote, "and Picasso went back a few weeks later." John looked at me and said, "He went back February 4th for Paulo's birthday." I thought, how? That would be so insane that it would be February 4th for Paulo's birthday. I kind of pushed it aside. But on one of my visits to the Musée Picasso, I had a chance to look at all those stubs from the theatre, movies, corridas, and, indeed, I found four tickets for February 4th, 1933. That's how John worked. Magic!

SF: I would like to underscore what a raconteur John was. When Ross was describing the aural nature of John's work on his text, it reminded me

that when you interviewed John, or wanted to do a program, he didn't want to give a formal talk. He wanted someone to ask him a question, and then he would speak for the next forty-five minutes giving his answer. You didn't want to interrupt him because he was so interesting. He needed the trigger; he was extremely articulate. That was what our tour of the Gagosian *Mosqueteros* show was like – riveting. He spoke without a note in front of him. It was revelatory and fascinating.

John was very involved in news events, including the famous incident of the electrician, Pierre Le Guennec, who brought 271 unsigned and unpublished Picasso works to the attention of the Picasso Administration. He got good news and bad news. The good news being that the works were authentic; the bad news being that they were stolen. John got very involved in that legal case; he testified at the trial. One of the last substantive conversations that I had with him, in fact, was to let him know that the higher court in France in 2018 had overturned the criminal conviction. I don't know the current status. So, even at his age, John testified because he believed he was the one person who remembered those Picasso works and the context from which they came. He told me that story, and I wrote about the case in the *IFAR Journal*.⁴ John said that he was the only witness still around, as Jacqueline was dead and anyone else involved was also dead. Now, unfortunately, he is, too, so I doubt that they can continue the case even if they want to.

Q: Was anything ever recorded in terms of an oral history with John?

A: **RF:** Sadly, no; not in a systematic way, although John gave a lot of interviews and talks.

SF: You can find some of them on YouTube. John was interviewed by Charlie Rose a lot.

Now it is time to thank our wonderful and very moving speakers. We invite you to join us at our reception.

• • •

³ Brassai, pseudonym for the Hungarian-born French photographer, Gyula Halász, who chronicled Paris at night and Picasso's work.

⁴ See, *IFAR Journal*, Vol. 12, no. 2, 2011; Vol. 16, nos. 1&2, 2015; and Vol. 18, no. 4, 2018.

SCENES FROM AN IFAR EVENING



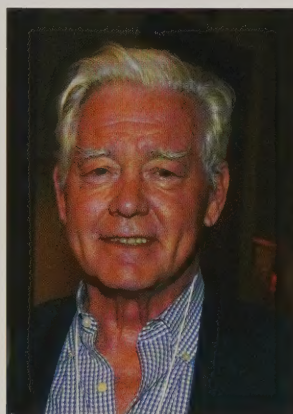
Left to right: Diana Widmaier Picasso, Pepe Karmel and Alanna Heiss.



Matt Dillon and Diana Widmaier Picasso.



Shelley Wanger and Michael Cary.



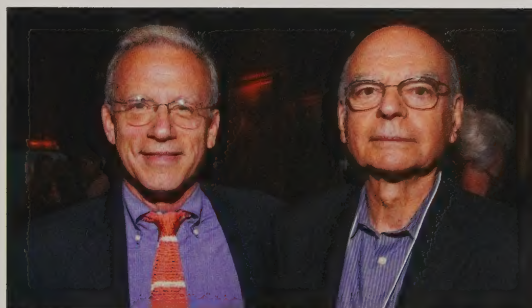
Peter Sutton,
IFAR Board Member.



Lisa Dennison, IFAR Board Member.



Left to right: Eliot Rowland, Deborah A. Stone
and Ross Finocchio.



Pepe Karmel and Jack Flam.

*Credit for these photos and all other images of
speakers and guests at this program: Steven Tucker.*

CONT. ➔

JOHN RICHARDSON AND PICASSO



Jeanne Collins and John Elderfield.



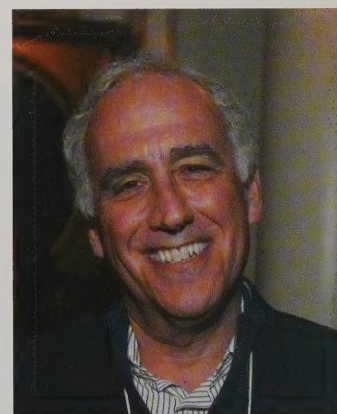
Paul de Froment and Diana Widmaier Picasso.



Sharon Flescher, Executive Director, IFAR.



George and Sarah King.



David Norman.



Taylor Curry.



Eileen Costello (left) and Julia May Boddewyn.

The Stolen Art Alert®, published by IFAR since 1977, is now produced in cooperation with the Art Loss Register (ALR), the art community, insurance companies, police, the FBI, and Interpol. The information in each entry is supplied by the owner and/or insurance companies to the ALR, police, the FBI, Interpol, and others, and IFAR does not accept responsibility for, nor make any representations with respect to, accuracy or authenticity.

Most items in this publication are registered in the database of the Art Loss Register, which has an office in London, England at First Floor, 63-66 Hatton Garden, London EC1N 8LE.

The photo of each item is accompanied by a brief description of the work, the ALR catalogue number, if registered, and the date and place of theft. An asterisk before the catalogue number means that a photograph of the stolen work is available, although not necessarily included in this issue.

Anyone wishing additional information should contact the ALR at 44.207.841.5780. From the U.S., add the prefix 011.

Stolen Art Alert® is the registered trademark of the International Foundation for Art Research, Inc.

STOLEN ART

1. OSKAR ALTHAUS (Swiss, 1908-1965). *Untitled*, 1964.

Oil painting. 80 x 180 cm (approx. 31 ½" x 70 ¾"). *L19.1449. Stolen from a private residence in Grenzach, Germany on March 1, 2016.

1



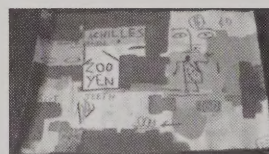
2. K. H. ARA (Indian, 1914-1985). *Untitled*, 1973. Oil on canvas. 121.92 x 182.88 cm (48" x 72"). *L19.287. Stolen from a private residence in Mumbai, India on April 28, 2018.

2



3. JEAN-MICHEL BASQUIAT (*Attrib. to*) (American, 1960-1988). *Jukebox*, 1986. Oil stick on unstretched canvas. 67.31 x 104.14 cm (26 ½" x 41"). On the verso: signature, date and title. *L19.977. Stolen from a private residence in Los Angeles, CA on December 1, 2005.

3



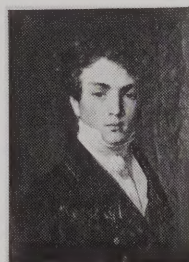
4. AUGUSTE BARONIN BLIXEN-FINECKE (German). *Norwegian Landscape*, 1852. Oil on canvas. 66.19 x 83.49 cm (approx. 26" x 32 ¾"). Inv. nr.: FAS B 251. *L19.1547. Stolen from a museum in Eichenzell, Germany on July 28, 2018.

4



5. RICHARD PARKES BONINGTON (English, 1802-1828). *Self Portrait or Young Man*, c. 1820-24. Oil on canvas. 27 x 21.49 cm (approx. 10 ⅝" x 8 ½"). *L19.755. Stolen from a university museum in Istanbul, Turkey on May 10, 1986.

5



6. HENRY MARVELL CARR (British, 1894-1970). *Portrait of William Fowler*, 1956. Oil on canvas. 76.2 x 58.42 cm (30" x 23"). *L19.505. Stolen from a business in New York, NY on December 1, 1985.

6



7. ANNIBALE CARRACCI (Italian, 1560-1609). *The Penitent Magdalene*. See color photo on inside back cover.

8. NEIL COX (English, born 1955). *A Robin Red Breast Sitting upon Chicken Wire*, 2015. Oil on board. 33.56 x 17.78 cm (14" x 7"). *L19.1123. Stolen in transit between London, England and Grafton, Australia on February 7, 2019.

8



9. WILLIAM MARK FISHER (American, 1841-1923). *Farm Pond*. Oil on canvas. 62.23 x 82.55 cm (24 ½" x 32 ½"). Signed l/r. On the verso: Christie's label with bar code; R.W.S. exhibition label. Label on stretcher bar from the original framer, no. 39175. *L19.268. Stolen in transit in Olympia, WA on May 8, 2018.

9



Numbering for the Volume 20 Cumulative Index of Stolen Art begins with this issue.

10



10. PAJA JOVANOVIĆ (Serbian, 1859-1957). *Furor Teutonicus*. 1899. Oil on canvas. *L19.279. Stolen in Chile on January 1, 1911.

11



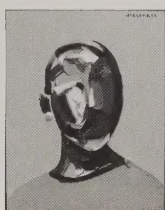
11. CARL R. KRAFT (American, 1884-1938). *A Poet's Home*. 1936. Oil on canvas. 68.58 x 60.96 cm (27" x 24"). Signed l/l. Inscribed in ink on verso: Signature, title, date. *L19.1513. Stolen from a public library in Oak Park, IL on July 15, 2019.

12



12. SHELLEY LEACH (Canadian, born 1970) and MARY LEACH (Canadian, 1945-2003). *Landscape*, 1999. Oil on canvas. 121.92 x 182.88 cm (4' x 6'). *L19.553. Stolen in Ontario, Canada on November 20, 2015.

13



13. JOSEPH LEE (American, contemporary). *In Between Me*, 2018. Oil on canvas. 71.12 x 55.88 cm (28" x 22"). Signed u/r. *L19.345. Stolen from a private residence in Los Angeles, CA on December 22, 2018.

14



14. BERNHARD MARTIN (German, born 1966). *Signale von epidemischem Ausmaß*, c. 2011-2012. Oil on canvas. 190 x 170 cm (approx. 74 3/4" x 67"). *L19.199. Stolen from a storage facility in Berlin, Germany on January 31, 2018.

15



15. FLETCHER MARTIN (American, 1904-1979). *The Fight*, 1942. Oil on canvas. 30.48 x 40.64 cm (12" x 16"). Signed and dated l/r. *L19.695. Stolen from a vehicle in Lake Worth, FL on February 14, 2019.

16



16. FIRMIN MASSOT (Swiss, 1766-1849). *Portrait of John Campbell*. Oil on canvas. 75.01 x 61.01 cm (approx. 29 1/2" x 24"). *L19.1323. Stolen in transit in Scotland on December 15, 2018.

17



17. HENDRIK VAN MINDERHOUT (Dutch, 1632-1696). *Mediterranean Harbor*. Oil on canvas. 83.59 x 106.71 cm (approx. 33" x 42"). *L19.1325. Stolen from a private residence in Vietri sul Mare, Italy on December 23, 2004.

18



18. MARKEY ROBINSON (Irish, 1918-1999). *Figures on the Seashore*, 1990. Oil on board. 30 x 40 cm (approx. 11 3/4" x 17 1/4"). *L19.326. Stolen from a private residence in Ibiza, Spain on January 9, 2019.

STOLEN ART

19. NORMAN ROCKWELL (American, 1894-1978).

Oil's First Century, 1959. See color photo on inside back cover.

20. RITCHARD RODRIGUEZ (American, contemporary).

Saramago – for José, 2011. Oil on canvas.

116.84 x 116.84 cm (46" x 46"). On the verso: signature, date and title. *L19.1125. Stolen from a storage facility in Brussels, Belgium on May 4, 2017.

21. SUSAN RYDER (English, born 1944). *Daisies*, 1976.

Oil on canvas. 40 x 60 cm (15 3/4" x 23 3/8"). Signed l/r.

*L19.633. Stolen from a private residence in Tarporey, England on February 28, 2019.

22. HUBERT SALENTIN (German, 1822-1910).

Procession, 1899. Oil on canvas. 80 x 100 cm (approx.

31 1/2" x 39 3/8"). *L19.1105. Stolen from a vehicle in Düsseldorf, Germany on June 5, 2019.

23. Unknown Artist (English, 18th century).

Portrait of Charles Edward Stuart in Armor with a

Fur Sash, c. 1750. Oil on canvas. 77 x 64 cm (approx.

30 1/4" x 25 1/4"). *L19.386. Stolen in Cambridgeshire, England on December 29, 2018.

24. CONSTANTIN ALEXANDER WESTCHIOFF

(Russian/American, 1877-1945). *Park Scene*, c. 1930.

Oil on canvas. 88.9 x 119.38 cm (35" x 47"). Signed l/r.

*L19.620. Stolen from a storage facility in Newport, Delaware on July 9, 2018.

25. PETER WILLIAMS (American, born 1952). *Fierce*

Fighters (Angela Davis), 2018. See color photo on inside back cover.



20



21



22

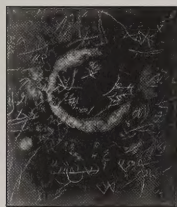


23

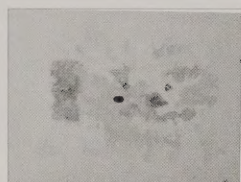


24

27



26



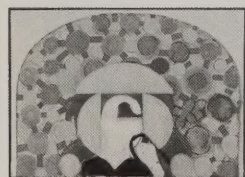
29



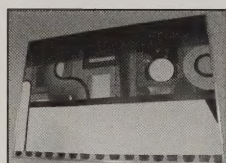
28



31



30



32



33



34



The following two paintings by EROL AKYAVAŞ (Turkish, 1932-1999) were stolen from a private residence in Istanbul, Turkey on April 17, 2019. *L19.1076:

26. *Untitled*, 1996. Acrylic on canvas. 91 x 122 cm (approx. 35 ¾" x 48"). Signed l/r.

27. *Untitled*, 1988. Acrylic on canvas. 110 x 90 cm (approx. 43 ¼" x 35 ¾"). Signed l/r.

The following two paintings were stolen from storage in Bedfordshire, England on July 15, 2019. *L19.1406:

28. KAREL BREYDEL, CALLED LE CHEVALIER (follower of) (Belgian, 18th century). *Cavalry Battles Between Turks and Christians*. Oil on panel. 19 x 23 cm (approx. 7 ½" x 9").

29. JOHN LAPORTE (English, 18th century). *Near Woolwich*. Oil on canvas. 19 x 26 cm (approx. 7 ½" x 10 ¼").

The following three paintings were stolen in Leicestershire, England on April 18, 2019. *L19.820. See also item nos. 49-50 and 76 below:

30. HOWARD HODGKIN (English, 1932-2017). *Small Staff Room*, c. 1965-69. Oil on canvas. 102 x 153 cm (approx. 40 ¼" x 60 ¼").

31. HOWARD HODGKIN. *Garden*, c. 1960-62. Oil on canvas. 104.5 x 145 cm (approx. 41 ⅞" x 57").

32. PETER PHILLIPS (English, born 1939). *Custom Painting No. 6*, 1956. Oil on canvas. 127 x 102 cm (approx. 50" x 40 ⅞").

The following two paintings by BRUNO BIELEFELD (German, 1879-1973) were stolen from a private residence in Berlin, Germany on January 1, 2018. *L19.1275:

33. *Island Bridge in Berlin, Winter Time*, 1912. Oil painting, 25 x 45 cm (approx. 9 ¾" x 17 ¾")

34. *Island Bridge in Autumn*, 1912. Oil painting, 25 x 45 cm (approx. 9 ¾" x 17 ¾")

STOLEN ART

The following three paintings were stolen from a private residence in London, England on March 31, 2016. *L19.1051. See also item no. 58 below:

35. IPPOLITO CAFFI (Italian, 1809-1866). *A Venice Canal*, 1840. Oil on canvas.

36. LOUIS-AUGUSTE LAPITO (French, 1803-1874). *The Theatre at Taormina*, 1840. Oil on canvas. 30 x 40 cm (approx. 11 ¾" x 15 ¾").

37. THOMAS PHILPSEN. *Fountain at Porta Furba*. Oil on canvas. 49.99 x 59.99 cm (approx. 19 5/8" x 23 5/8").



35



36



37

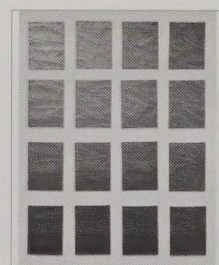
The following three paintings were stolen from a vehicle in Los Angeles, CA on January 31, 2018.

*L19.1344:

38. BONNIE MAYGARDEN (American, born 1987). *Icons*, 2016. Acrylic on canvas. A boxed set of multiple works, 30.48 x 20.32 cm (12" x 8").

39. RACHEL BURCH WILLIAMS (American, born 1960). *Eye XV (after Pietro Antonio Rotari)*, 2017. Acrylic and oil on panel. Framed: 40.64 x 40.64 cm (16" x 16").

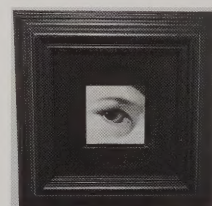
40. RACHEL BURCH WILLIAMS. *Eye XIX (after Pietro Antonio Rotari, Young Woman in a Russian Hat)*, 2017. Acrylic and oil on panel. Framed: 40.64 x 40.64 cm (16" x 16").



38



39



40

The following two paintings by EDWARD BRIAN SEAGO (English, 1910-1974) were stolen from a private residence in Colchester, England on June 27, 2019.

*L19.1262:

41. *The Surf at Wexham*. Oil on canvas. 26.5 x 35.5 cm (approx. 10 5/8" x 14"). Signed l/l.

42. *Thames Barge on the Orwell*. Oil on canvas. 27.94 x 40.64 cm (11" x 16"). Signed l/l.



41



42

43



44



The following two paintings by **PETER VAILLANT** (English, contemporary) were stolen from a gallery in West Sussex, England on October 26, 2018. *L19.492:

43. *Paused to Make a Wish at the Shoreline*, 2018. Acrylic on canvas. 24 x 24 cm (approx. 9 ½" x 9 ½").

44. *Profound Longing*, 2018. Acrylic on canvas. 24 x 24 cm (approx. 9 ½" x 9 ½").

The following three paintings were stolen from a private residence in Dover, Delaware on May 30, 2019. *L19.1220:

45. **MICHAEL CLARK** (English, born 1954). *Yellow and Green Architecture*, 1990. See color photo on inside back cover.

46. **RON ENGLISH** (American, born 1959). *Ron English Meets Daniel Johnston (Captain America)*, 1998. Oil on canvas. 25.4 x 25.4 cm (10" x 10"). Signed on the verso.

47. **RON ENGLISH**. *Ron English Meets Daniel Johnston (Jeremiah the Frog of Innocence)*, 1998. Oil on canvas. 25.4 x 25.4 cm (10" x 10").

47



46



MIXED MEDIA

48. **DEREK JARMAN** (English, 1942-1994). *In Progress: Matthew Mark Luke and John*, 1989. Oil and mixed media on canvas. 35.8 x 25.4 cm (approx. 14 x 10"). *L19.1186. Stolen from a gallery in London, England on June 1, 2019.

48



The following two mixed media works by **PETER BLAKE** (English, born 1932) were stolen in Leicestershire, England on April 18, 2019. *L19.820. See also item nos. 30-32 above and 76 below:

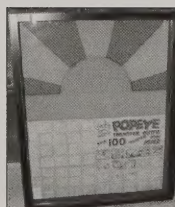
49. *La Vern Baker*, c. 1961-62. Oil, wash and painted mirror collage on panel. 51 x 86 cm (approx. 20" x 33 ¾").

50. *What's Wrong Wimey, Popeye?*, 1960. Painted glass and collage on board. 41.91 x 29.9 cm (approx. 16 ½" x 11 ¾"). Signed on the verso.

49



50



STOLEN ART

The following two works by **TRACEY EMIN** (English, born 1963) were stolen from a shipping and storage facility in Kent, England on February 28, 2019. *L19.585:

51. *Mother 6 – I Gave You Flowers*, 2017. 76.5 x 103 cm (approx. 30 1/8" x 40 1/2"). India ink and acrylic paint on lithograph. Signed, date, titled in pencil beneath the image. From a series of 26 unique prints.

52. *Mother 6 – So Many Tears*, 2017. 76.5 x 103 cm (approx. 30 1/8" x 40 1/2"). India ink and acrylic paint on lithograph. Signed, dated, titled in pencil beneath the image. From a series of 26 unique prints.



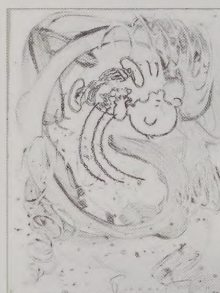
51



52

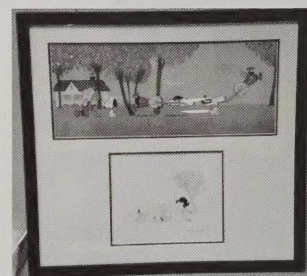
The following two mixed media works were stolen from a gallery in Costa Mesa, CA on February 14, 2019. *L19.359. See also item no. 72 below:

53. **TOM EVERHART** (American, born 1952). *Wishful Thinking, No. 8*, 2018. Acrylic paint on lithograph. 48.26 x 35.56 cm (19" x 14").



53

54. **LARRY LEICHLITER** (American, born 1941); and **SOPWITH PRODUCTIONS** and **BILL MELENDEZ STUDIOS** (American, contemporary). *Hey Linus, Guess Who's Back?*, 2018. An original pencil drawing by Larry Leichter, matted and framed with a mixed media cel art, ed. no. 26 by Sopwith Productions and Bill Melendez Studios, the entire piece measuring 71.12 x 76.2 cm (28" x 30").



54

WORKS ON PAPER

55. **ALAN MCCOLLUM** (American, born 1944). *Untitled Drawing*, c. 1988-90. Pencil on museum board. 25.4 x 20.48 cm (10" x 12"). Gallery label on the verso. *L19.208. Stolen in New York, NY on November 8, 2018.



55

56. **MAX PECHSTEIN** (German, 1881-1955). *Bäume in Dünen*, 1922. See color photo on inside back cover.

57. **BUI XUAN PHAI** (Vietnamese, 1920-1988). *My Khe Sea*, 1985. Gouache on paper. Signed l/r. *L19.403. Stolen from a private residence in Hanoi, Vietnam.



57



58

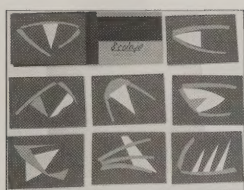
58. **Unknown Artist** (19th century). *Terrassa a Capri*. 1860. Oil on paper. Stolen from a private residence in London, England on March 31, 2016. *L19.1051. See also item nos. 35-37 above.

The following three works by **GETA BRĂTESCU** (Romanian, 1926-2018) were stolen from the artist's studio in Bucharest, Romania:



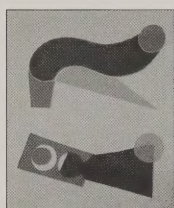
59

59. *Jeu des Formes*, 2009. Mixed media collage and black marker on paper with rope and tape. 18 x 26 cm (7" x 10 1/4"). Set of 16 collages. *L19.1150. Stolen June 1, 2017.



60

60. *Jocul Formelor*, 2011. Collage on paper. Set of 8 collages, including a folding case with title and date. 18 x 16 cm (approx. 7 1/8" x 10 1/4"). *L19.1527. Stolen April 2, 2017.



61

61. *Untitled*, 2016. Collage and drawing on paper. 36 x 29 cm (14 1/4" x 11 3/8"). *L19.1527. Stolen April 2, 2017.

The following two works on paper by **PHILIP ALEXIUS DE LÁSZLÓ** (Hungarian, 1869-1937) were stolen from a private residence in Olhão, Portugal on December 5, 2017. *L19.1339:



62

62. *Female nude model on a chaise longue*, 1924. Soft pencil on a cream card. 36.6 x 53.39 cm (approx. 14 3/8" x 21"). Inscribed l/r: P.A.deL. 1924. Inscribed on the verso in black ink: 72.



63

63. *John Adolphus de Laszlo as "The Herald of Peace,"* 1917. Pencil on pale pink paper. 74.4 x 51.89 cm (approx. 29 1/4" x 20 3/8"). Inscribed l/r: Laszlo/1916 xii. Inscribed lower center: The Herald of Peace 1917. Inscribed center right: Laszlo/xii Laib L8293 (622)/c19 (28A)/The Herald of Peace/Drawing of John. Inscribed on the verso in black ink: 13.

The following two works by **PABLO PICASSO** (Spanish, 1881-1973) were stolen from a private residence in Portugal on April 13, 2019. *L19.1506:



64

64. *Citoyens*. Either pencil and wash on paper or ink on paper. 21 x 29.5 cm (approx. 8 1/4" x 11 5/8").



65

65. *Horse and Rider*. Ink on paper or pencil on paper. 21 x 29.5 cm (approx. 8 1/4" x 11 5/8").

STOLEN ART

The following two Chinese scroll paintings were stolen from a business in London, England on November 12, 2018.

*L19.483:

66. QIU BAISHI (Chinese, 1864-1957). *Nine fish*. Ink on paper applied to silk. 187.32 x 45.29 cm (73 3/4" x 17 7/8"). At the right-hand margin: Chinese characters and a red mark.

67. ZHAO MENGFU (Chinese, 1254-1322). *Three sheep and attendant*. Ink and paper mounted on silk. At upper center: red seal mark. At upper left margin: Chinese characters and red seal marks.



66



67

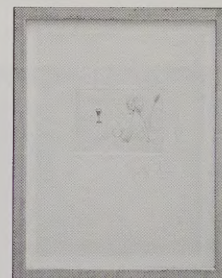
PRINTS

68. BANKSY (English, born 1974). *Very Little Helps*, 2008. Screenprint on paper. 50.6 x 37.4 c (approx. 20" x 14 3/4"). Ed. no. 70/299. Signed l/r in blue pencil. *L19.261. Stolen from a gallery in London, England on January 11, 2019.



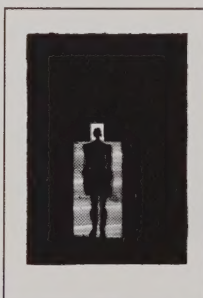
68

69. SALVADOR DALÍ (Spanish, 1904-1989). *Paysage*, 1979. Etching with drypoint printed in colors and hand-coloring in watercolor on Japon nacre paper. Sheet size: 39 x 28 cm (approx. 15 3/8" x 11"). Signed in pencil l/r. One of 8 prints from the Huit Poesies portfolio. *L19.1501. Stolen from a gallery in London, England on July 26, 2019. See also item nos. 70 and 74 below.



69

70. ANTHONY MARK DAVID GORMLEY (English, born 1950). *Shared Vision*, 2011. Giclee print on Hanemuhle paper. 28.19 x 21.79 cm (approx. 11" x 8 1/2"). Signed l/r. *L19.1501. Stolen from a gallery in London, England on July 26, 2019. See also item nos. 69 and 74.



70

71. EDVARD MUNCH (Norwegian, 1863-1944). *Death in the Sickroom*, 1896. Lithograph. 55 x 67 cm (approx. 21 5/8" x 26 3/8"). Signed l/r. *L19.1054. Stolen from a storage facility in Oslo, Norway between 2013 and 2015.



71

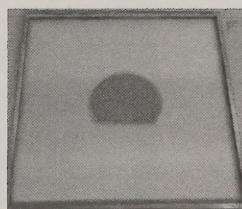
72. 21st Century Publishing (American, contemporary). *Rats*, 2017. Print on paper. 50.8 x 76.2 cm (20" x 30"). Ed. no. 16. *L19.359. Stolen from a gallery in Costa Mesa, CA on February 14, 2019. See also item nos. 53-54 above.



72



74



73

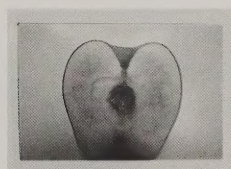
73. ANDY WARHOL (American, 1928-1987). *Sunset Series* 21/40, 1972. One of four sunset screenprints in different colors. 86.5 x 86.4 cm (approx. 34" x 34"). *L19.1545. Stolen from a private residence in Munich, Germany on July 16, 2019.

74. ANDY WARHOL AND FRIENDS. *Sam (Portrait of a Cat with Turquoise Eyes)*, 1954. Hand-colored lithograph on wove paper with aniline watercolor dye. With calligraphy by the artist's mother, Julia Warhola. Sheet size: 22.9 x 15 cm (approx. 9" x 6"). From an edition of 190. *L19.1501. Stolen from a gallery in London, England on July 26, 2019. See also item nos. 69-70 above.

PHOTOGRAPHS



76



75

75. NOBUYASHI ARAKI (Japanese, born 1940). *Half an Apple*, 1965. Gelatin silver print. 12.1 x 16.4 cm (approx. 4 3/4" x 6 1/2"). *L19.416. Stolen from an exhibition space in Berlin, Germany on February 3, 2019.

76. GILBERT & GEORGE (English, born, respectively, 1943 and 1942). *Untitled*. 41.71 x 26.9 cm (approx. 16 3/8" x 10 1/2"). Signed l/l: with love from Gilbert & George. *L19.820. Stolen in Leicestershire, England on April 18, 2019. See also item nos 30-32 and 49-50 above.

SCULPTURE



78



77

77. MICHELLE CHIECCHIO (French, born 1956). *La Source*, 1999. Bronze with a verdigris patina. 188 x 46 x 35 cm (approx. 74" x 18 1/8" x 13 3/4"). Ed. no. 3/8. *L19.417. Stolen from a farm in Kendal, England during the week of February 11, 2018.

78. EDWARD AVELING GREEN (British, 1842-1930). *St. Michael the Archangel*, 1920. Bronze with a verdigris patina. *L19.1213. Stolen from a churchyard in Eversholt, England on June 17, 2019.



79

79. TITUS LEESER (Dutch, 1903-1996). *Rearing Horse*. Bronze. 60 x 30 x 30 cm (approx. 23 5/8" x 11 3/4" x 11 3/4"). Signed on the base with an overlapping T and L. *L19.452. Stolen from a private residence in Puerto Banús, Spain on December 10, 2018.

STOLEN ART

80. PETER MANDL (Czech/Swedish, born 1947). *The Three Graces*, c. 2000. Bronze. 70 x 42.01 x 38.99 cm (approx. 27 ½" x 16 ½" x 15 ¼").

*L19.353. Stolen from a gallery in Palm Beach Gardens, FL on February 11, 2019.



80

81. RAFAELLO MONTI (Italian, 1818-1881). *The Veiled Woman*, 1870. Marble. 92.69 x 24 x 19.99 cm (approx. 36 ⅝" x 9 ½" x 7 ¾").

*L19.633. Stolen from a private residence in Tarporley, England on February 28, 2019.



81

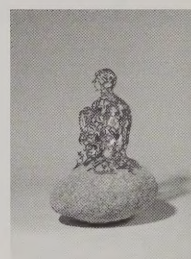
82. PABLO PICASSO (Spanish, 1881-1973). *Poupée*, 1964. Bronze. 222 x 5 x 5 cm (approx. 8 ⅝" x 2" x 2"). Ed. no. 10/12. Godard Foundry. Spies, Picasso: Das plastische Werk (Stuttgart, 1971), no. 21. *L19.677. Stolen in transit in Paris, France on June 25, 2012.



82

83. JAUME PLENSA (Spanish, born 1955). *Timekeeper V*, 2013. Stainless steel and stone. 64.14 x 31.12 x 45.08 cm (25 ¼" x 12 ¼" x 17 ¾").

*L19.931. Stolen from a gallery in Brooklyn, NY on May 20, 2015.



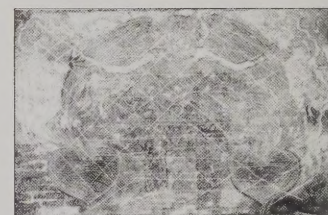
83

84. CORINNE ROBERTSON (Native American, contemporary). *Bust*, 2012. Ceramic. 45.72 x 40.64 x 25.4 cm (18" x 16" x 10"). *L19.963. Stolen from a private residence in Santa Rosa, CA on March 5, 2015.



84

85. HANS THOMA (German, 1839-1924). *Angel with Two Hearts*. Zinc. 11 x 6 x 0.6 cm (approx. 4 ¼" x 6 ¼" x ¼"). *L19.831. Stolen in transit between Basel and Lucerne, Switzerland on August 19, 2004.



85

86. WALTER W. WINANS (American, 1852-1920). *The Gaucho (also known as Buffalo Bill)*, 1890. Bronze. 240 x 73 x 120 cm (approx. 94 ½" x 28 ¾" x 47 ¼"). *L19.672. Stolen in Blackpool, England on March 28, 2019.



86

The following two bronze works by WILLIAM TURNBULL (Scottish, 1922-2012) were stolen from the garden of a private residence in Market Harborough, England on March 25, 2019. *L19.670:

87. *Aphrodite*, 1958. Bronze with a verdigris patina. 190.5 x 73.7 x 50.2 cm (approx. 75" x 29" x 19 ¾"). Ed. no. 2/4.



87

88. *Large Paddle Venus*, 1988. Bronze with a verdigris patina. Ht: 225.5 cm (approx. 88 ¾"). Signed with a monogram and stamped with the foundry mark. Ed. no. 5/6.



88

GLASS

89a



89b



89. **RENÉ LALIQUE** (French, 1860-1945). *Vautier Doors*, 1935. Unique commissioned glass door panels, etched with a hop trellis design of flowing vines, each measuring 36.83 x 68.58 cm (14 1/2" x 29"). Molds were taken from the original panels and reproduced in acrylic, then substituted for the original glass.*L19.380. Stolen in Saint Helier, Jersey, U.K. on June 1, 1993.

PERSIAN ANTIQUITIES

The following two paintings were stolen in Isfahan, Iran on February 2, 2013. *L19.809:

90



90. **Unknown Artist** (Safavid Dynasty, 300 AD). *King of Persia Being Visited by Another King*. Oil on canvas. 180.01 x 240 cm (approx. 70 3/4" x 94 1/2").

91



91. **Unknown Artist** (Safavid Dynasty, 300 AD). *Invitation of the King of Persia in His Castle*. Oil on canvas. 180.01 x 240 cm (approx. 70 3/4" x 94 1/2").

ROMAN ANTIQUITIES

92



92. *Mosaic* (Late Roman period, 300 A.D.). Polychrome stone in an aluminum support. 122.99x 115.01 cm (approx. 48 3/8" x 45 1/4"). Representing two persons in medallions. *L19.407. Stolen in transit in New Jersey on November 19, 2018.

MISSING ART

PAINTINGS

1



1. **XENIA HAUSNER** (Austrian, born 1951). *Love in the Afternoon*, 2003. Acrylic on panel. 153 x 309 cm (approx. 60 1/4" x 121 1/2"). *L19.648. Missing in transit between Vienna, Austria and Berlin, Germany in the spring of 2016.

2



2. **THOMAS JONES** (Welsh, 1742-1803). *Landscape at Montmelian in Savoy*, 1776. Oil on canvas. 34.29 x 55.24 cm (13 1/2" x 21 3/4"). Signed l/r. *L19.463. Missing in transit between New York, NY and Houston, TX on November 9, 2017.

*Numbering for the Volume 20 Cumulative Index of Missing Art begins with this issue.

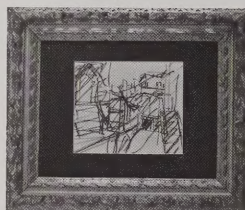
MISSING ART

The following two works by **FRANK HELMUTH AUERBACH** (German, born 1931) were missing from a gallery in Cockermouth, England on February 6, 2019. *L19.393:

WORKS ON PAPER

3. *Study for "to the studios,"* 1977. Felt pen on paper. 29.21 x 34.29 cm (11 ½" x 13 ½"). On the verso: signed and dated with: "Marlborough Fine Art, London; Rex Irwin, Sydney; David Barry, Brisbane; Rex Irwin, Sydney, The collection of the late Michael Hobbss, OAM, Sydney."

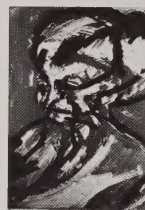
3



PRINTS

4. *Portrait of GB*, 1966. Screenprint. 79 x 58 cm (approx. 31" x 22 ¾"). Ed. no. 16/70.

4



RECOVERED ART

PAINTINGS

1. **GOVAERT FLINCK** (Dutch, 1615-1660). *Portrait of a Man*, 1657. Oil on panel. 65 x 48 cm (approx. 25 ½" x 19"). *N92.354. Stolen from a private residence in Stockholm, Sweden in 1992. Recovered in Germany with the help of the ALR in 2019.

1



2. **JOHN MULVANY** (American, 1845-1941). *Trappers of the Yellowstone*. Oil on canvas. 91.44 x 121.92 cm (36" x 48"). *N08.371. Stolen from a dealer in New Jersey in 1974 and recovered with the help of the ALR in 2019.

2



3. **PINTURICCHIO** (Bernardino di Betto) (Italian, 1454-1513). *Madonna and Child*. See color photo on inside back cover.

WORKS ON PAPER

4. **ANDY WARHOL** (American, 1928-1987). *Gold Shoe*, ca. 1956-57. See color photo on inside back cover.

Numbering for the Volume 20 Cumulative Index of Recovered Art begins with this issue.

STOLEN ART

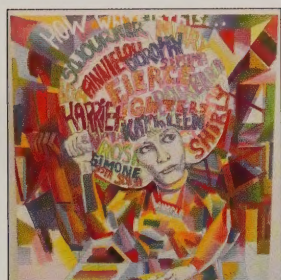
Paintings



7



19



25



45



56



3



4

7. ANNIBALE CARRACCI (Italian, 1560-1609). *The Penitent Magdalene*. Oil on copper. 39.5 x 30.51 cm (approx. 15 1/2" x 12"). *L19.1012. Stolen from a gallery in London, England on May 1, 2019.

19. NORMAN ROCKWELL (American, 1894-1978). *Oil's First Century*, 1959. Oil painting. 60.96 x 81.28 cm (24" x 32"). Signed l/r. *L19.1343. Stolen in Washington, DC on February 13, 2019.

25. PETER WILLIAMS (American, born 1952). *Fierce Fighters (Angela Davis)*, 2018. Oil-based enamel and pencil on canvas. 121.92 x 91.44 cm (48" x 36"). *L19.552. Stolen from an art fair in Miami Beach, FL on December 9, 2018

45. MICHAEL CLARK (English, born 1954). *Yellow and Green Architecture*, 1990. 30.48 x 30.48 cm (12" x 12"). *L19.1220. Stolen from a private residence in Dover, Delaware on May 30, 2019. See also item nos. 46-47.

Works on Paper

56. MAX PECHSTEIN (German, 1881-1955). *Bäume in Dünen*, 1922. Watercolor on paper. 68 x 54 cm (approx. 26 3/4" x 21 1/4"). *L19.1121. Stolen from a frame shop in Munich, Germany on December 15, 2017.

RECOVERED ART

Paintings

3. PINTURICCHIO (Bernardino di Betto) (Italian, 1454-1513). *Madonna and Child*. Tempera on panel. 84 x 54 cm (approx. 33" x 21 1/4"). *N91.16. Stolen from a private residence in Perugia, Italy in October 1990. (See *IFARreports*, Vol. 12, no. 1, p. 15, no. 58.) Recovered in Italy by the Carabinieri in August 2019.

Works on Paper

4. ANDY WARHOL (American, 1928-1987). *Gold Shoe*, ca. 1956-57. Ink and gold leaf on paper. 57.2 x 72.2 cm (approx. 22 1/2" x 28 3/8"). *N93.349. Stolen in New York in 1988 and recovered with the help of the ALR in 2019.

INVITATION TO JOIN AND SUPPORT IFAR

(IFAR IS A 501 (C) (3) NOT-FOR-PROFIT ORGANIZATION)

SUBSCRIPTION INFORMATION

SUBSCRIBER \$75 (PLUS \$25.00 MAILING OUTSIDE U.S.)
One-year subscription to *IFAR Journal*, notice of events.

ASSOCIATE \$100 (PLUS \$25.00 MAILING OUTSIDE U.S.)
One-year subscription to *IFAR Journal*, notice of events,
and complimentary admission for one to an *IFAR Evening*.

MEMBERSHIP/SUPPORT

All membership contributions are tax-deductible to the extent permitted by law.

Partner:	Individual \$250	Corporate \$1,000
Sustainer:	Individual \$500	Corporate \$2,500
Patron:	Individual \$1,000	Corporate \$5,000
Conservator:	Individual \$2,500	Corporate \$7,500
Benefactor:	Individual \$5,000	Corporate \$10,000

INTERNATIONAL FOUNDATION FOR ART RESEARCH, 500 FIFTH AVENUE, SUITE 935, NEW YORK, NY 10110

Please make checks in U.S. dollars payable to IFAR

NAME _____

ADDRESS _____

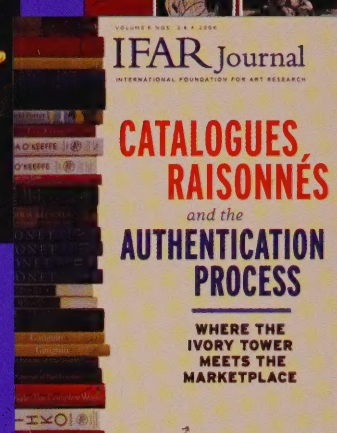
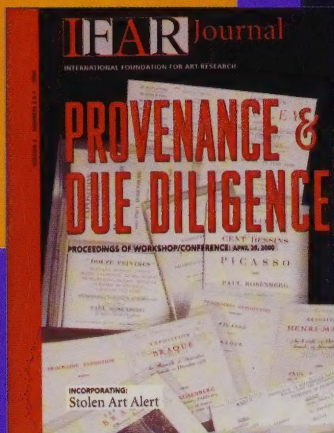
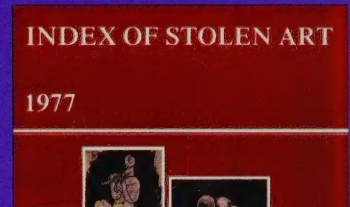
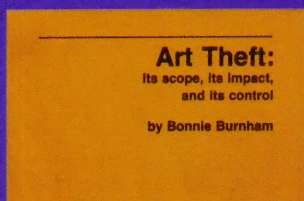
APT. # _____

CITY, STATE, ZIP _____

TELEPHONE _____

E-MAIL _____

© 2019 IFAR, Inc.



THE INTERNATIONAL FOUNDATION FOR ART RESEARCH (IFAR),

established in 1969, is a 501 (c)(3) not-for-profit educational and research organization dedicated to integrity in the visual arts. IFAR offers impartial and authoritative information on authenticity, ownership, theft, and other artistic, legal, and ethical issues concerning art objects. IFAR serves as a bridge between the public and the scholarly and commercial art communities. We publish the quarterly *IFAR Journal*, organize public programs and conferences, offer an Art Authentication Research Service and provenance research services, provide a forum for discussion, and serve as an information resource.

We invite you to join our organization and help support our activities.

